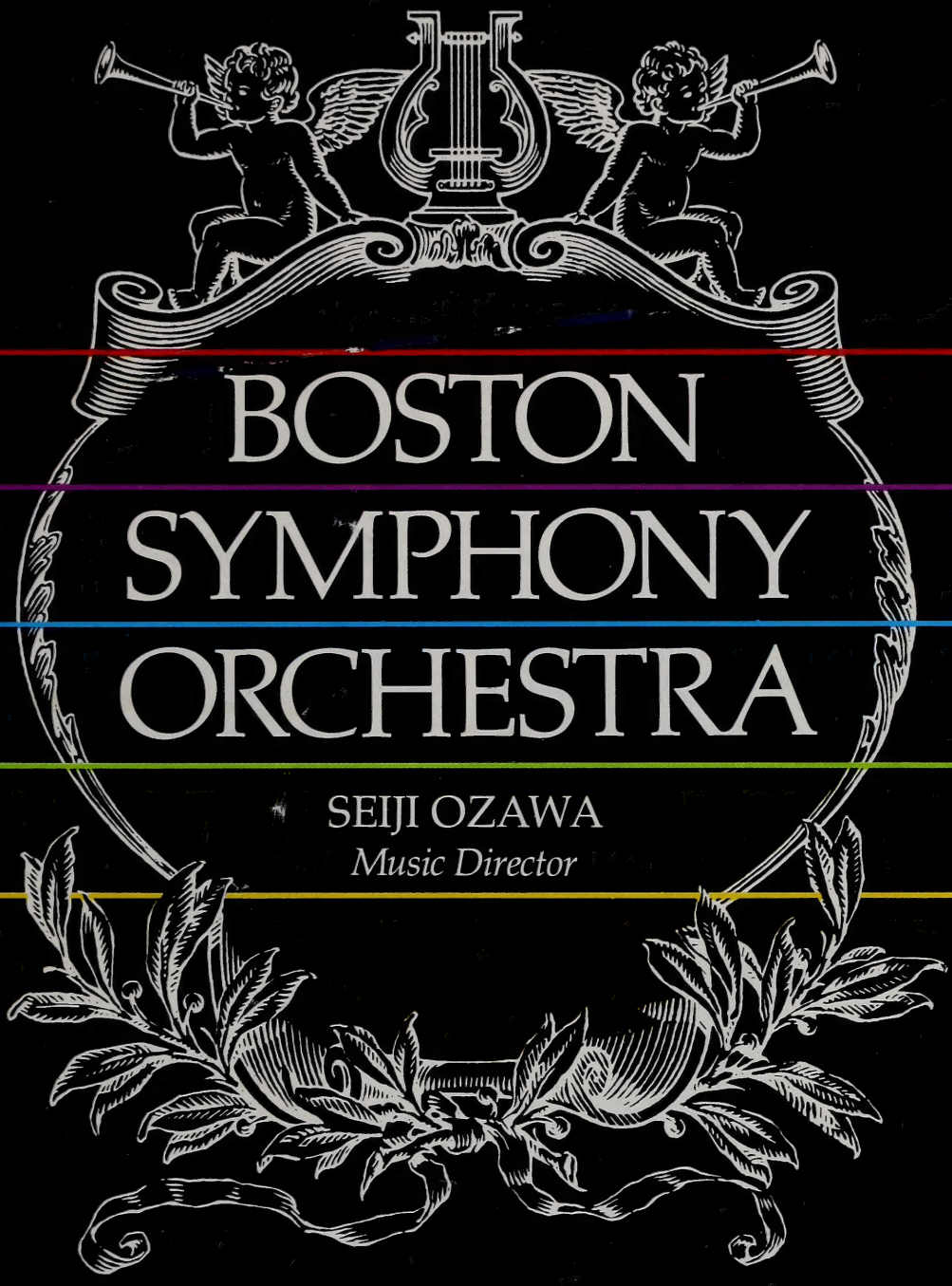


BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA
Music Director

96th SEASON

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Ninety-Sixth Season 1976-77

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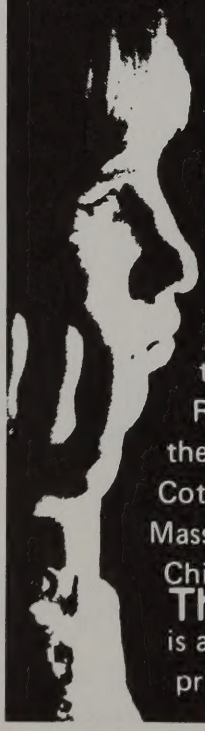
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Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Ninety-Sixth Season



Thursday evening September 30 at 7:30
Friday afternoon October 1 at 2:00
Saturday evening October 2 at 8:30
Tuesday evening October 5 at 7:30

SEIJI OZAWA, *Conductor*

STÖLZEL Concerto grosso a quattro Chori (1st performance by the BSO).
[Allegro]
Adagio
Vivace

CAGE Renga with Apartment House 1776 (World Premiere)
Helen Schneyer — the Protestants
Nico Castel — The Sephardim
Chief Swift Eagle — the American Indians
Jeanne Lee — the Negro Slaves

intermission

FALLA Three Cornered Hat Ballet

Introduction

First Part
Dance of the Miller's Wife

Second Part
Dance of the Miller
Dance of the Corregidor
Final Dance

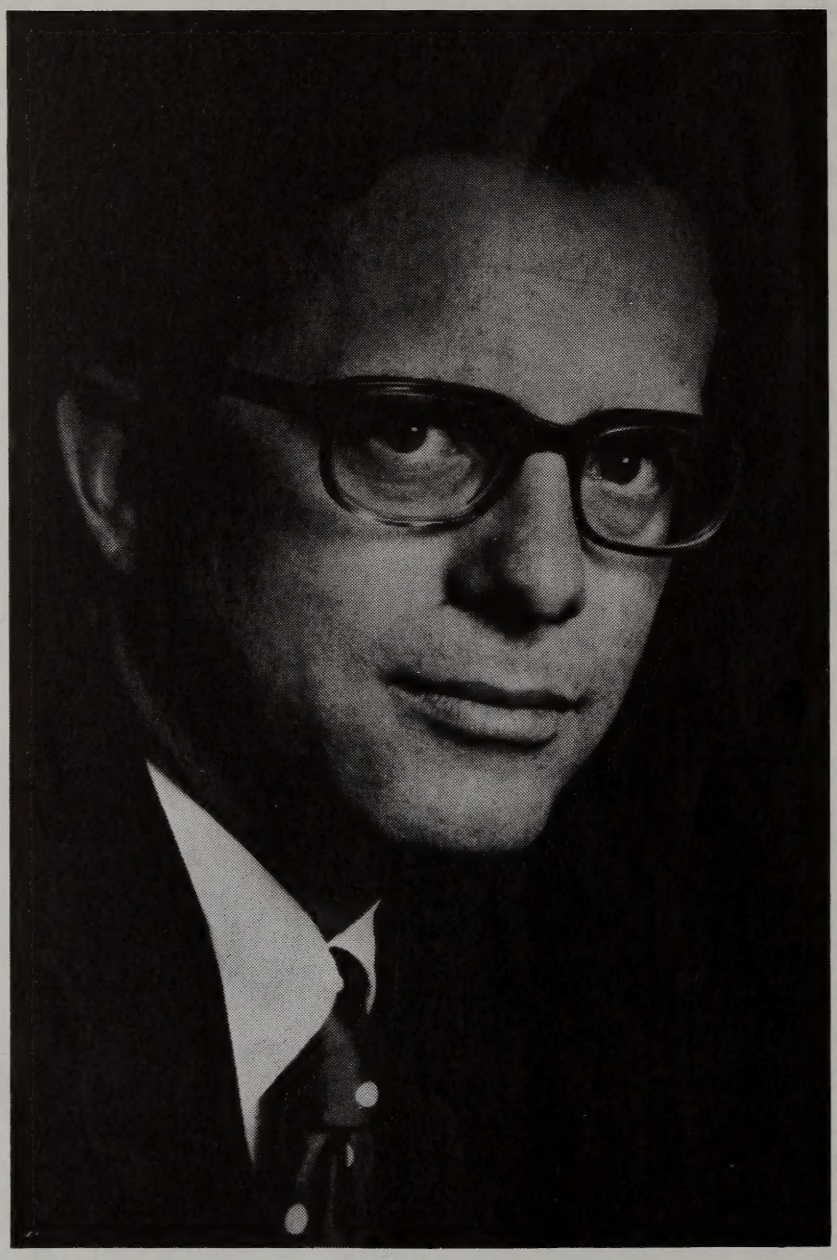
BEVERLY MORGAN, *mezzo-soprano*

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The Season

by Thomas D. Perry, Jr.,
Executive Director of the Boston Symphony Orchestra

The start of the 96th season of the Boston Symphony finds us embarking, in the humble opinion of the Executive Director, on a year of uncommon musical interest. For one thing the Orchestra's musical calibre is very high — I should judge that its sheer ability-to-perform-music has not been surpassed ever, anywhere — and the artistic direction of Seiji Ozawa, beginning his fourth season as Music Director is, bringing us to new heights. In short, the scene looks great from where I sit.

In this generally rosy picture there are some points of special interest: A concert performance of Tchaikovsky's opera, *Eugene Onegin* comes early in the season, as does the first performance of a new work by John Cage, *Renga* with *Apartment House 1776*, which was commissioned with funds from the National Endowment for the Arts. With the orchestras of Boston, Chicago, Cleveland, Los Angeles, New York and Philadelphia, along with five other works by David del Tredici, Jacob Druckman, Morton Subotnick, Elliot Carter and Leslie Bassett, all to be performed by each of the six orchestras in the near future as a bicentennial project. At Christmastime there is a special performance of Handel's *Messiah* with Colin Davis conducting the Orchestra, chorus (the Tanglewood Festival Chorus) and soloists Susan Davenny Wyner, Florence Quivar, Neil Rosenshein and John Shirley-Quirk. And of course there will be five performances of the now traditional Pops Christmas party with Arthur Fiedler and the Boston Pops Orchestra. Another of the Orchestra's recent traditions, the New Year's Eve Special, will be duly celebrated at the proper time and with proper ceremony. Easter will bring us, again with Colin Davis, the *Symphony of Psalms* of Stravinsky (commissioned by this orchestra for its 50th anniversary in 1931) and the Beethoven *Mass in C* which has not been done by the Boston Symphony for many years.

In the realm of new music, in addition to the John Cage work mentioned above, will be *Anarchia* by Nikos Mamangakis, *Voices* by Olly Wilson in February (a Berkshire Music Center commission), Roger Sessions' cantata *When Lilacs Last in the Dooryard Bloomed* with the New England Conservatory Chorus, *Quatrain* by Toru Takemitsu with Peter Serkin and Tashi, and John Harbison's *Elegiac Songs* at the end of the winter season.

The roster of guest conductors is fascinating: Colin Davis as Principal Guest Conductor will be with us in two periods for several weeks, Klaus Tennstedt will come again, Neville Marriner will conduct the Orchestra for the first time in Boston, Boston's own Sarah Caldwell will appear as guest conductor, and the Olympian musician Mstislav Rostropovich will appear as conductor and later as solo cellist in the Prokofiev *Sinfonia Concertante*.

The Orchestra will make its customary five trips to New York's Carnegie Hall, will play three times in Washington, and in the depths of February and March will give concerts for a week in Florida.

All in all, it should be a good year.

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Seiji Ozawa, *Music Director*

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960. He was a guest conductor with the Orchestra first in 1964.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them this spring. (He will be Honorary Conductor in San Francisco for the 1976-1977 season.)

In February and March of this year Mr. Ozawa led the Boston Symphony's celebrated eleven-city tour of Europe. Late this spring he directed a fully-staged production of *Boris Godunov* in Tokyo. Besides Tanglewood, his schedule this summer includes an appearance at the Salzburg Festival, leading the Dresden Philharmonic. His recordings with the Orchestra on the Deutsche Grammophon label include Berlioz's *Symphonie fantastique* and *La damnation de Faust*, Beethoven's Piano Concerto No. 5 with soloist Christoph Eschenbach, and the complete orchestral music of Ravel. This fall DG has three new Ozawa/BSO collaborations scheduled for release: Berlioz's *Romeo et Juliette*, Shostakovitch's Cello Concerto No. 2 (with soloist Mstislav Rostropovich) and Charles Ives's Fourth Symphony.

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Assistant Concertmaster
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Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
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Darlene Gray
Ronald Wilkison
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lekowitz

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
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Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

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Philip R. Allen chair
Martin Hoherman
Mischa Nieland
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Martha Babcock

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Lois Schaefer

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Peter Gordon
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André Come
Rolf Smedvig
Gerard Goguen

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Norman Bolter
Gordon Hallberg
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Notes

Gottfried Heinrich Stölzel (1690-1749)
Concerto grosso a quattro Chori

Modern attention to Stölzel, such as it is, has come chiefly by way of this strikingly scored Grand Concerto for four groups of instruments, first through its publication 69 years ago by Arnold Schering, more recently through a Turnabout recording by Jorg Faerber and the Wuerttemberg Chamber Orchestra. Stolzel's fame today is commensurate neither with his merit nor with his stature as perceived by his contemporaries. He was a hugely prolific, versatile composer (and Telemann's only serious rival in that respect) and widely performed. Handel's friend Johann Mattheson, composer, lexicographer, and critic, called Stolzel "a judicious, learned, and great master of music," and Lorenz Christoph Mizler, the scholar who in 1738 founded that exclusive academy known as The Society of the Musical Sciences, listed the greatest German composers of his day in the following order: Hasse, Handel, Telemann, the two Grauns, Stölzel, Bach, Pisendel, Quantz, and Bümler. (But poor Bümler, whoever he was, hasn't even made it into the 84-pound German encyclopedia, *Die Musik in Geschichte und Gegenwart.*)

Gottfried Heinrich Stölzel — or Stöltzel, or Stölzl — was born in a Saxon village called Grünstädtel, where his father was schoolteacher, organist, and coalminer. He learned the elements of music from his father. Of his later teachers, the most nearly famous is Melchior Hofmann, whose beautiful work, *Meine Seele rühmt und preist* (My soul extols and praises), has become popular under false colors, being widely known as Bach's Cantata No. 189. For a while, Stölzel studied theology at the University of Leipzig, where he became acquainted with Telemann and his music. In 1710 he began to move about Europe, holding positions in Breslau, Prague, Bayreuth, and Gera, and traveling for two years in Italy, where he seems to have met the whole musical Who's Who, including Vivaldi, Alessandro Marcello, and the elder Scarlatti. In 1719 he settled in the Thuringian city of Gotha as Court Composer, for life, as it turned out. He was by then a family man whose ten children and their progeny were to provide civil servants, lawyers, and scholars for the district through many generations: his father-in-law, Court Deacon Knauer of Gera, wrote the libretti for many of his sacred cantatas. Stölzel found time and energy to write theoretical works as well as musical compositions, and the treatise on recitative that he wrote upon his entrance into The Society for the Musical Sciences excels. Mizler notes in his obituary that at the time of his death, Stölzel had for two years been "consistently ill as well as weak in the head."

He wrote this Grand Concerto for Gotha. The four groups of instruments are disposed as follows:

1. Three trumpets and two kettledrums.
2. The same.
3. Flute, three oboes, bassoon, and harpsichord.
4. Four violins, viola, cello, "fondamento" (meaning bass), and harpsichord. In Gotha, this would probably have meant one instrument per part: here there will be several players on each line.

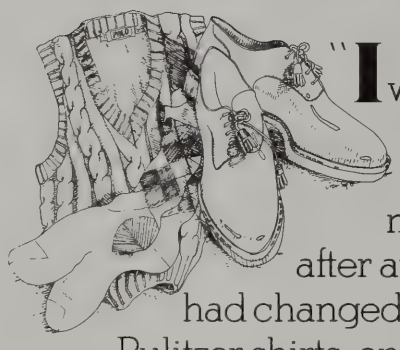
In the Adagio, the first and second orchestras are silent and only the first of the three oboes plays. Of the six Gotha trumpeters, only two aspired to virtuoso status (the top two in Orchestra I): the other four have dot-and-dash accompanying parts in safe registers. Stölzel would have known Vivaldi's and Telemann's concertos for diverse and colorful ensemble; it is unlikely, though, that he could have seen or heard Bach's Brandenburgs, the most eminent examples of the genre. As for form, Stölzel, like Bach, was a Vivaldian in his concerto-writing, and this festive piece is in three movements, fast, slow, and fast again, the first allegro being the weightiest of the three.

— Michael Steinberg

John Cage (1912 —)
RENGA with Apartment House 1776

Haiku, waka, and renga are Japanese poetic structures. Haiku is 5-7-5 syllables; waka is haiku plus 7-7; renga is a linking of at least thirty-six wakas. Renga was often written by a group of poets. Each would write a line and then pass it on to his neighbor who would write the second. His neighbor would write the third. Etc. Each line was as far-reaching, as distant from the preceding line as the poet's imagination could take it. The finished renga was a social act.

The score of *Renga* is graphic: three hundred and sixty-one drawings by Henry David Thoreau disposed in a space corresponding to thirty-six wakas. Vertical space gives relative pitch within limits determined by the performer himself. Horizontal space gives conducted time. Which of Thoreau's drawings were used, their sequence, reappearance, superimposition, and placement, were all determined by I Ching chance operations. Seventy-eight different parts were then written. They are the original drawings literally taken apart so that they read, as music conventionally does in the West, from left to right. Which instrument is to play which part is not specified, nor is any instrument named. But the parts have been colored, some in two, some in three colors, suggesting changes from one instrument to another or to the voice, or from one way to another of playing a single instrument. This absence of specification permits the use of instruments from other cultures and times, from 18th-century America, for instance; and the actual sound of the piece cannot be imagined until it is actually performed. The number of instruments playing a particular drawing and how loudly the drawings are to be played were also I Ching chance determined. The use of drawings rather than conventional musical notations leads towards sounds that change quality and pitch in their course, as sounds in folk, popular, and oriental musics often do. They are also part of



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an attempt (as is the use of chance operations rather than personal choices) to free the sounds from the tastes and memories of the performers and the composer.

Apartment House 1776 is performed by twenty-four members of the orchestra and four solo vocalists. The title refers to the fact that many things happen concurrently rather than one at a time. The twenty-four musicians make four quartets (each with an assistant time-beater), and four soloists: a drummer, a string player, a fife or flute player, and a keyboard player. The *Marches* are authentic military drumming transcribed into modern notation from Benjamin Clarke's *Drum Book* of 1797 by James Barnes. The other pieces are subtractions from music one might have heard at the time of the American Revolution and they are conventionally notated.

Which pieces from the past were to be varied was the result of I Ching chance operations as were in different ways the several composing means used. Not all of the forty-four *Harmonies*, fourteen *Tunes*, and two *Imitations* are used in a single performance.* Each quartet and each soloist makes a program from the available materials. This program (except in the case of the drummer who plays only briefly) is roughly 1/3 the total time. And the total time is given by the conductor, who may change his tempo and introduce silences at the ends of most of the lines.

The four solo vocalists (whose programs are a little longer than 1/3 the total time) represent the peoples living here two hundred years ago: Helen Schneyer, the Protestants; Nico Castel, the Sephardim; Swift Eagle, the American Indians; and Jeanne Lee, the Negro Slaves. The songs they sing are their own (they have not been composed by me). And they are authentic, whether learned through notation, oral tradition, or racial feeling.

I am not only grateful to these singers for their cooperation; I am indebted to the people who introduced me to them: David MacAlester and Mark Slobin of Wesleyan University's Departments of Music and Anthropology; Gillian Anderson, choral director and music editor; Leon Hyman, Director of the Choir of Congregation She'Arith Israel, New York City; and the composer Richard K. Winslow. It was just by chance that I met James Barnes, percussionist, to whom I am also indebted. When I heard from him that his special interest was artillery music, I asked him to transcribe the Clarke *Drum Book*. The manuscript had been discovered in the Massachusetts Historical Society by Kate Van Winkle Keller. Ivan Tscherepnin and David Patterson, composers in Cambridge, Massachusetts,

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had copied a good deal of it and later had arranged for me to receive a micro film print of the entire book.

*The following is a list of the original titles of the *Harmonies, Tunes, Marches,* and *Imitations:* Cookfield, Mansfield, Funeral Anthem, Lift up Your Heads, The Lord Descended, Psalm 17, On the Roads to Boston, Larr's Lane, Tyndale, Mt. Vernon, Dover, Upon a Summer's Day, Is There Not an Appointed Time?, Wheeler's Point, Littleton, Worchester, Brunswick, Bellingham, Detroit, Association, Old North, New York, O Give Thanks, Beggar Boy, Heath, La Belle Catherine, Wisdom, Lovely Nancy, St. Hellens, Young Widow, St. Thomas, Rapture, Over the River to Charlie, Happy Lover, Judea, Barrel of Sugar, Woodcutter, Saraband, Reflection, Greenwich, Trumpet, Tempest, Singlings of Johnson's Troop, Stone Grinds All, New Windsor, Siehe meine Knechte, Successful Campaign, New New Nothing, Litchfield, Newburn, St. Peter's, Framingham, Psalm 57, White Cockade, Coelestis, The Lord is Ris'n. Rural Felicity, Weymouth, New Psalm 50, Standwich, Die mit Tränen säen, Castle Street, and Bloomfield.

Research was great facilitated by Vivian Perlis of Yale University, and by Yale's Music Library. With the help of Vivian Perlis, it was possible to index eight hundred and eighty-five anthems and congregational tunes written by composers in America who were at least twenty years old in 1776.* Richard Jackson and his colleagues in the Americana Division of the New York Public Library were very helpful. I consulted with Irene Viola Jackson, Neely Bruce, Nicolas Temperley, and Barbara Lambert, and I corresponded with Raoul Camus and Garry E. Clarke. I am grateful to each of these. And I am indebted to the Executive Committee of the Moravian Music Foundation who decided against letting me use authentic unedited Moravian music in my 'musicircus.' Their feelings and Seiji Ozawa's desire to know what I thought about Early American music rather than hearing it straight led me to write my *Harmonies, Tunes,* and *Imitations.* Though not written line by line (as Japanese poets write renga), the first variation of *Tune XII* (Stone Grinds All) was written during a social occasion, after dinner in

the home of the composer Joel Chadabe, pursuant to chance operations, by him, me, and the oboist, Nora Post. We did it more or less democratically.

*William Billings, James Lyon, Supply Belcher, Justin Morgan, Andrew Law, Jacob French, Lewis Edson, Jeremias Dencke, Simon Peter, Johann Frederick Peter, Francis Hopkinson, Josiah Flagg. Of these, due to chance operations, only Billings, Lyon, Belcher, Law, French, Simon Peter, and J. F. Peter are represented in this work.

General Remarks

Renga with *Apartment House 1776* is material for a musical happening. *Renga* is a score and parts for seventy-eight musicians. *Apartment House 1776* is a body of material (sixty-four pieces, any number of which may be performed in any sequence and any superimpositions) for the rest of the orchestra (say, twenty-four musicians) and four Voices (Protestant, Sephardic, American Indian, and Negro) representing the peoples living here two hundred years ago.

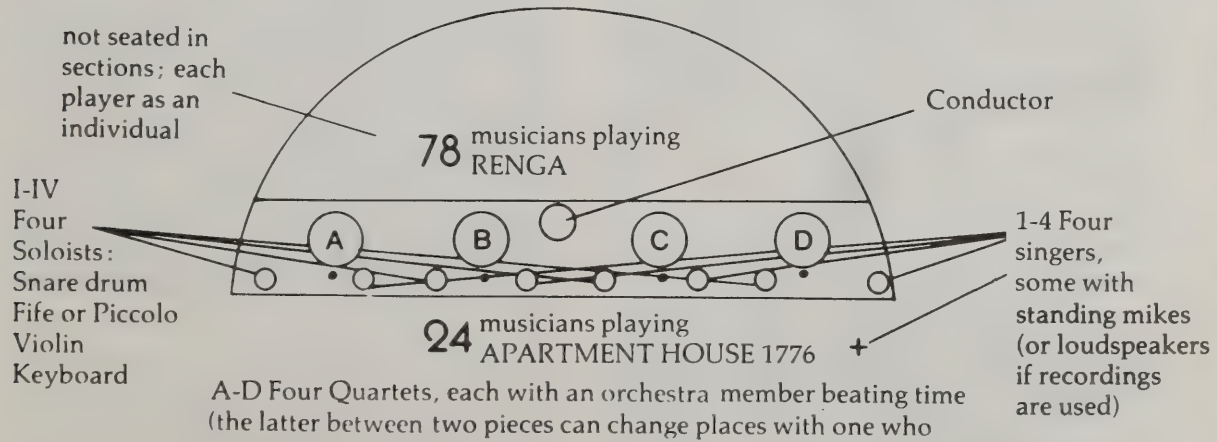
The seventy-eight who play *Renga* act on the suggestions of graphic notation. In western tradition, tones are musical when they are fixed with respect to their characteristics. In folk and oriental traditions tones are musical when they change pitch and quality in their course. Graphic notation suggests such changes.

The parts for *Renga* are some in two, some in three colors suggesting two or three different ways of playing a single instrument, or one or two changes from one instrument to another or to the voice. No instruments are specified, so that those from other cultures and times may be used together with conventional orchestral instruments, particularly instruments from 18th-century America if such are available through special collections or instrument makers. A score and sample parts (one in two colors; one in three) are enclosed.

By being conducted, *Renga* is given its time-length. Since the conductor may introduce silences at the ends of most of the lines and since his changing tempi are his own, he must first of all attempt to know fairly closely how long *Renga* is when he conducts it. (It is probably something in the neighborhood of thirty minutes.) Then he must decide whether *Apartment House 1776* is to begin before or after *Renga* and which of these pieces is the first to end. Then he will be able to tell the four singers and the twenty-four musicians of *Apartment House 1776* how long their programs which they themselves make are to be; and he will be able to establish means for them to know when to begin and when to conclude their performances (perhaps large clocks visible to all).

The programs of the musicians and singers performing *Apartment House 1776* are a fraction (the singers 2/5, the musicians 1/3) of the total time-length. These fractions may be diminished if the conductor so chooses.

If all four singers are not available for all performances in person, they are to be represented by recordings of their voices, each having its own channel.



A-D Four Quartets, each with an orchestra member beating time (the latter between two pieces can change places with one who had played)

Manuel de Falla (1876-1946)
The Three-Cornered Hat

Of Manuel de Falla's works for the stage, unquestionably the most important is the ballet El Sombrero de tres picos (The Three-Cornered Hat). Like the great ballet scores of Stravinsky, Ravel and Prokofiev, to name just three 20th Century masters, this colorful, atmospheric music was the direct outcome of a commission by the celebrated Russian impresario, Serge Diaghilev.

He had long wished for a ballet from Spain's leading composer, even suggesting a scheme for utilizing the music of his Nights in the Gardens of Spain, but Falla was adamant in refusing even the formidable Diaghilev permission to use such essentially symphonic music for dancing. But Falla did promise the impresario a new ballet, to be based on a famous Spanish novel by Pedro del Alarcón, entitled El Corregidor y la molinera (The Corregidor and the Miller's Wife). It is fascinating to note in passing that the same subject served as an inspiration to Hugo Wolf for his opera Der Corregidor. The intention to compose something around this novel, which has its roots in Spanish folklore, had long been in Falla's mind, but a clause in the author's will prevented him from realizing his original intention of turning El Corregidor into an opera.

Permission was eventually granted for a ballet, and Diaghilev was most enthusiastic about the project. Martínez Sierra was engaged to write the scenario and he worked together with Falla during the early years of the First World War. Both writer and composer were anxious for an early production, but wartime conditions prevented Diaghilev from undertaking any major ballet promotions. He did however sanction a performance of the new work under the title El Corregidor y la molinera, not as a ballet but as a mime to music. In this form it was first given in Madrid during 1917 with Falla's compatriot and fellow composer Joaquín Turina conducting. It was subsequently repeated in a number of Spanish cities and Diaghilev himself attended one such performance. He was much impressed, although he requested that Falla should undertake certain cuts and incorporate some new material for the full ballet version. A contract, rather favorable to the composer, was drawn up with Diaghilev by Falla's lawyer Leopoldo Matos, whose name appears on the published score as dedicatee, an indication of Falla's gratitude. The same Matos also assisted Diaghilev, whose financial affairs as a result of the war years were far from satisfactory, and he was responsible for enabling the great man to resume his activities with some assurance of financial security.

In the original version the ballet had been scored for a chamber orchestra, but Diaghilev was insistent that the music should be reconstructed for a full symphony orchestra. With wartime restrictions at an end, the first production of the ballet — now entitled El Sombrero de tres picos — was in sight. Diaghilev asked his protégé, Leonide Massine, to undertake the choreography, and Picasso to design the decor and costumes. It was billed in French as Le Tricorne on the original posters when the ballet was first performed at the old Alhambra Theatre in London on July 22, 1919, with Massine as the Miller and Karsavina as the Miller's wife.

Unfortunately, on the afternoon of the premiere, Falla, who was at the theatre, received a cable from his family urging him to return home at once as his mother was gravely ill. By the time he reached Madrid his mother had died, but Falla was able to derive some comfort from the news of the overwhelming success of The Three-Cornered Hat.

Into this ballet music Falla has skillfully woven a number of elements from Spanish folk music, including certain Gypsy elements. One critic commented after the premiere that Fala had treated his orchestra "like a gigantic guitar." Indeed so authentically Spanish is The Three-Cornered Hat — that the very essence of life in the Iberian Peninsula seems to be there.

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Guest Artist

Beverly Morgan

Mezzo-soprano Beverly Morgan attended Mt. Holyoke College and graduated with honors from the New England Conservatory (both a B.M. and an M.M.). During recent summers Ms. Morgan has attended the Aspen Music Festival, the S.M.U. and Oglebay Institute Opera Workshops with Boris Goldovsky and he Berkshire Music Center at Tangle- the Berkshire Music Center at Tanglewood as a Vocal Fellow. Ms. Morgan studied with Gladys Miller, Phyllis Curtin, Dean Wilder and Thomas Paul. Her vocal coaches have included Allen Rogers, Terry Decima, Martin Smith and Tamara Brooks. Ms. Morgan has appeared with the New England Conservatory Orchestra, with the Boston Pops Orchestra and several times during the Fromm Festival at Tanglewood, most recently in the American premiere performance of Oliver Knussen's 'Trumpets,' in 1975. Ms. Morgan has just won the Financial Federal Musical Showcase Competition in Miami and will return to Florida in October for a performance with the Miami Senior Symphony.

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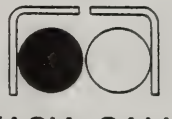
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A Word from Michael Steinberg

I became The Boston Globe's music critic in January 1964 and I stopped in September of this year, something like 2,500 concerts and operas later. My first Globe review was of a Boston Symphony concert that included the premiere of Leonard Bernstein's *Kaddish*; my last was of the Paris Opera production of *Faust* (Going out with Gounod?), so that the final word I heard in line of duty was the angels' cry of "Saved!"

January-February 1964 was a startling change for me, in part because of the switch from a very private professional life — I had been teaching history at the Manhattan School of Music — to an exposed one, in part because I was not prepared to have people find my views on music and its performance, views that to me were altogether reasonable, so weird. And now there are changes again, in the matter of private/public, in colleagues, in the kinds of writing I do, in the schedule on which I'll do it. I won't be home for lunch as often, but I'll be around more evenings and Sundays.

But those are externals. What I really perceive in my professional life is the continuity. Writing criticism was more teaching, but from a different platform and addressed to a different audience. Writing program notes is a return to something more explicitly like teaching, but it will not exclude the asking of questions, which is an essential part of the critic's stance.

More important, the purpose is the same. Whether I teach in a classroom, speak in Cabot-Cahners, whether I write in a newspaper or magazine or in this program book, I do it because I hope I can say something that can help someone hear more and hear better.

I once heard a musician complain about a conductor of a rather non-assertive sort, who, instead of giving decisive signals before an event tended to make corrective gestures during and after. "He's not a conductor," she scornfully said, "he's a music critic." As teacher and as a writer of program notes, I have the advantage over myself as critic in that I can say what I hope are useful things before the event. Not that I am skeptical about criticism (though I certainly am about most critics): if I were, I would not have done it — and done it with passion — all these years. It is only that the program-note writer perhaps has it easier when it comes to scoring direct impact on the way his readers hear music.

Five or six years ago, I wrote a short essay on program notes for the program book of another orchestra. It was never printed because I said that I hoped no one would read the program during the concert, and the manager feared that that would offend or at least discourage his advertisers. I'll say it again, though. Reading about music is no substitute for listening to it, and music will reveal itself to you only when you listen to it. And I do mean "listen" — "to hear attentively . . . to give attention with the ear to some sound or utterance; to make an effort to hear something" *(Oxford English Dictionary)* — and that is something you can't do while reading.

As to what we give you to read, that will depend on the pieces played. Stolzel's amiable music needs no explication, but chances are you have never heard of Stolzel himself, and you might like at least to know who he was and that the most informed of his contemporaries held him in high regard. With the Webern *Passacaglia* or the Brahms *Variations on a Theme of Haydn* you do better to talk about the musical unfolding. Looking at Shostakovich's Symphony No. 4, you cannot ignore the political contexts in which it was composed, rejected, and at last revived. The story of Roger Sessions' cantata, *When Lilacs Last in the Dooryard Bloom'd*, is the story of how a composer lives with a text, but also and inevitably a story of Whitman, Lincoln, and civil war.

Whatever it is, I hope you will read it with pleasure as well as gain. And I hope you will read it before or after the music, not during: the book lasts, but the performance, which is the reason for our coming here, will be gone.



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Tanglewood Festival Chorus

"Well-prepared," "transparent" "beautiful sound," — phrases that are almost routinely applied to performances by the Tanglewood Festival Chorus. Now beginning only its eighth year, the Tanglewood Festival Chorus is ranked in quality only with the choruses of the Chicago and Cleveland Symphony Orchestras, both of much longer standing. How in seven years the Tanglewood Festival Chorus has come to be, in the words of one guest conductor, "One of the great choruses of the world," a virtuosic vocal ensemble capable of performing with the Boston Symphony in any musical style from works of Roger Sessions, to Beethoven, to Haydn and Monteverdi, is the subject of this brief history.

The Chorus was originally formed in 1970 with only 50 singers, to answer the needs of the Tanglewood season for a stable choral group. Choral performances at Tanglewood had formerly been handled by the Berkshire Chorus, composed of Berkshire area residents and the students of the Berkshire Music Center vocal program. When John Oliver, Conductor of the Tanglewood Festival Chorus, was appointed director of choral and vocal activities at Tanglewood in 1970, it was his feeling that a core group of Boston-based singers would be a more appropriate foundation for the choral performances at Tanglewood. The singers could be drawn from the great musical resources of the Boston area and would have the added advantage of convenience in rehearsing together during the winter months for the summer programs. The Boston Symphony agreed, and Boston University generously agreed to co-sponsor the Chorus by providing much-needed rehearsal space.

The Chorus had its debut with the Boston Symphony in May of 1970 rather unexpectedly when it was called upon, together with the Chorus Pro Musica, to sing in a performance of Beethoven's *Ninth Symphony* with Leonard Bernstein that was substituted for another program that had to be cancelled during the Orchestra's special celebration of the Beethoven centennial.

That first Tanglewood season, in 1970, included performances of Luigi Nono's *Il Canto Sospeso*, Mozart, *Cosi Fan Tutte*, and, in combination with groups from other Boston area choruses, the Mahler *Second Symphony* with Leonard Bernstein, and the Berlioz *Requiem* with Seiji Ozawa. The experiment was deemed a success, and plans were made for the following season. This time enlarged to 80 singers, and without assistance from other groups (although with the addition of the vocal students for some performances), the chorus sailed through one of the most incredible eight week seasons any choral group has surely ever had. Bach *Magnificat*, Monteverdi *Vespers of 1610*, Beethoven *Missa Solemnis* (the preparation for which included a six hour chorus rehearsal with Leonard Bernstein lasting till midnight, which has become a much loved chorus legend, gleefully recounted each year by older members to new ones in an informal, but firmly established initiation rite), Mozart *Requiem*, Schubert *Mass in G*, and winding up with Berlioz *Damnation of Faust*. Looking back on it, I have no memory of the chorus members having felt intimidated or pressured by such a schedule of major choral masterpieces — perhaps we simply didn't know any better.

In any case, it was a stunning success, and the Tanglewood Festival Chorus had proved itself. The following season, 1971-72, the chorus was again expanded, this time to its present size of 120 singers. The story since then has been one of continual advance in quality, and a corresponding expansion of the role the chorus plays in the activities of the Boston Symphony. Although originally created to perform primarily at Tanglewood, the Tanglewood Festival Chorus now is an equally important part of the orchestra's Boston and New York seasons, as well as its recording program. The Chorus' first appearance on records was in the Boston Symphony's impressive recording of Berlioz *Damnation of Faust*, led by Music Director Seiji Ozawa, a performance which won John Oliver and Seiji Ozawa a Grammy nomination for best choral performance on records of 1975. Since then, the Chorus has participated in re-

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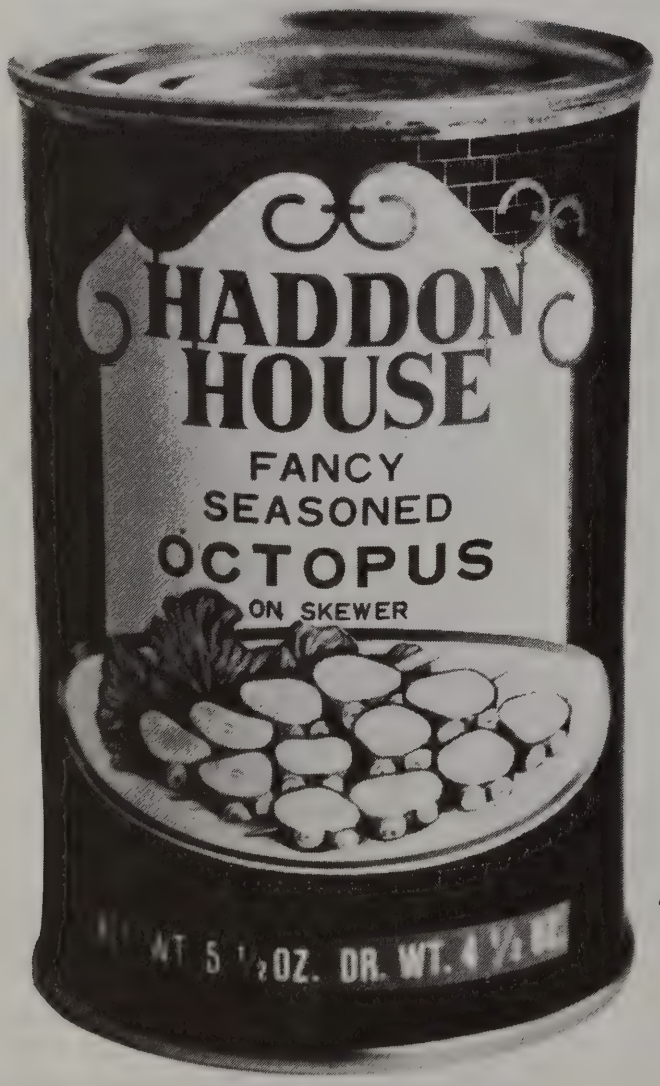
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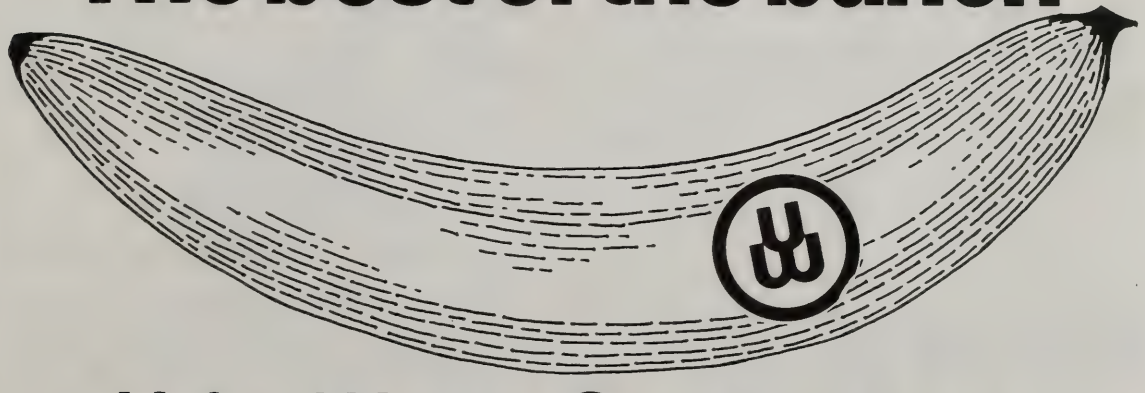
cordings of Ravel *Daphnis and Chloe* (complete) with Seiji Ozawa, and the orchestra's yet to be released Ives *4th Symphony*, and Liszt *Faust Symphony*, conducted by Seiji Ozawa and Leonard Bernstein, respectively.

The major role in the Chorus' development is of course that of its talented and dynamic conductor, John Oliver. He is the one who prepares the Chorus for its eventual meeting with the conductor; he drills and cajoles the ensemble in an enormous variety of musical styles, painstakingly rehearses the diction in English, French, German, Latin and Russian, and develops the knowledge of vocal technique that produces the lush sound for which the Chorus is known. In addition, he works closely with the conductor throughout the final week of rehearsals, making sure the Chorus is able to carry through fully on the desires of the conductor — a role which one guest conductor described as "playing Aaron to my Moses."

He also has the huge task of hearing and evaluating the hundreds of singers who audition for places in the Chorus every year, and of selecting the best 120 among them, as all chorus members must re-audition each year to retain their membership. The Chorus auditions, unusual in that singers are heard only in vocal quartets after a thorough rehearsal on the audition piece, are designed to mirror the performance experience. You may have noticed and wondered about the fact that in performances of the Tanglewood Festival Chorus the men and women, and in fact all the voice parts, are mixed together on the stage, instead of standing in clearly defined sections of Soprano, Alto, Tenor and Bass, as do most other choruses. This set-up, known as a "hashed" line-up, or simply as "John's way," has a number of distinct advantages over the more traditional arrangement, and has won the whole-hearted support of the conductors the Chorus has worked with. First, it helps eliminate problems of pitch, since each singer is able to hear all the parts around him, and therefore can "tune" his own singing to the total texture and sound of the music. Secondly, it makes it necessary for each singer to learn and be able to sing his/her part strongly and independently, and not lean on others for support. Another effect is that it makes each chorus member feel and sing like a soloist, while still blending in with the ensemble.

This season you will have many opportunities to hear the Tanglewood Festival Chorus in performance with the Boston Symphony Orchestra. Our season opens with Tchaikovsky's great masterpiece, *Eugene Onegin*, conducted by Seiji Ozawa, and sung in Russian — the Chorus' first venture into that language. In December, in a special concert, the Chorus, cut to 65

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singers for this performance, will sing Handel's *Messiah* with Colin Davis, in the Boston Symphony's first performance of this work in Boston. January brings another chance at the Russian language, with Prokofief's *Alexander Nevsky*, led by Mstislav Rostropovich. In early April you can hear Colin Davis conduct the Chorus and the Orchestra in Beethoven's *Mass in C*, and Stravinsky's *Symphony of Psalms*, and the end of April will see Roger Sessions' difficult cantata, *When Lilacs Last in the Dooryard Bloom'd*.

Jane Stein
Manager
Tanglewood Festival Chorus

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Wednesday October 6 at 7:30
Open Rehearsal
Thursday October 7 at 7:30
(Thursday '10')
Friday October 8 at 2:00
Saturday October 9 at 8:30
Tuesday October 12 at 8:30
(Tuesday 'C')
Tuesday October 26 at 7:30
(Tuesday 'B')
Thursday October 28 at 8:30
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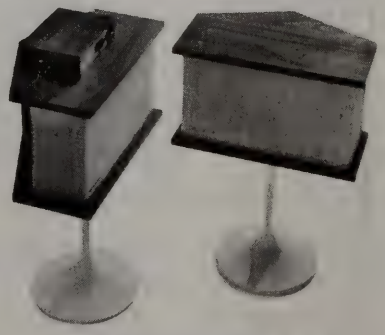
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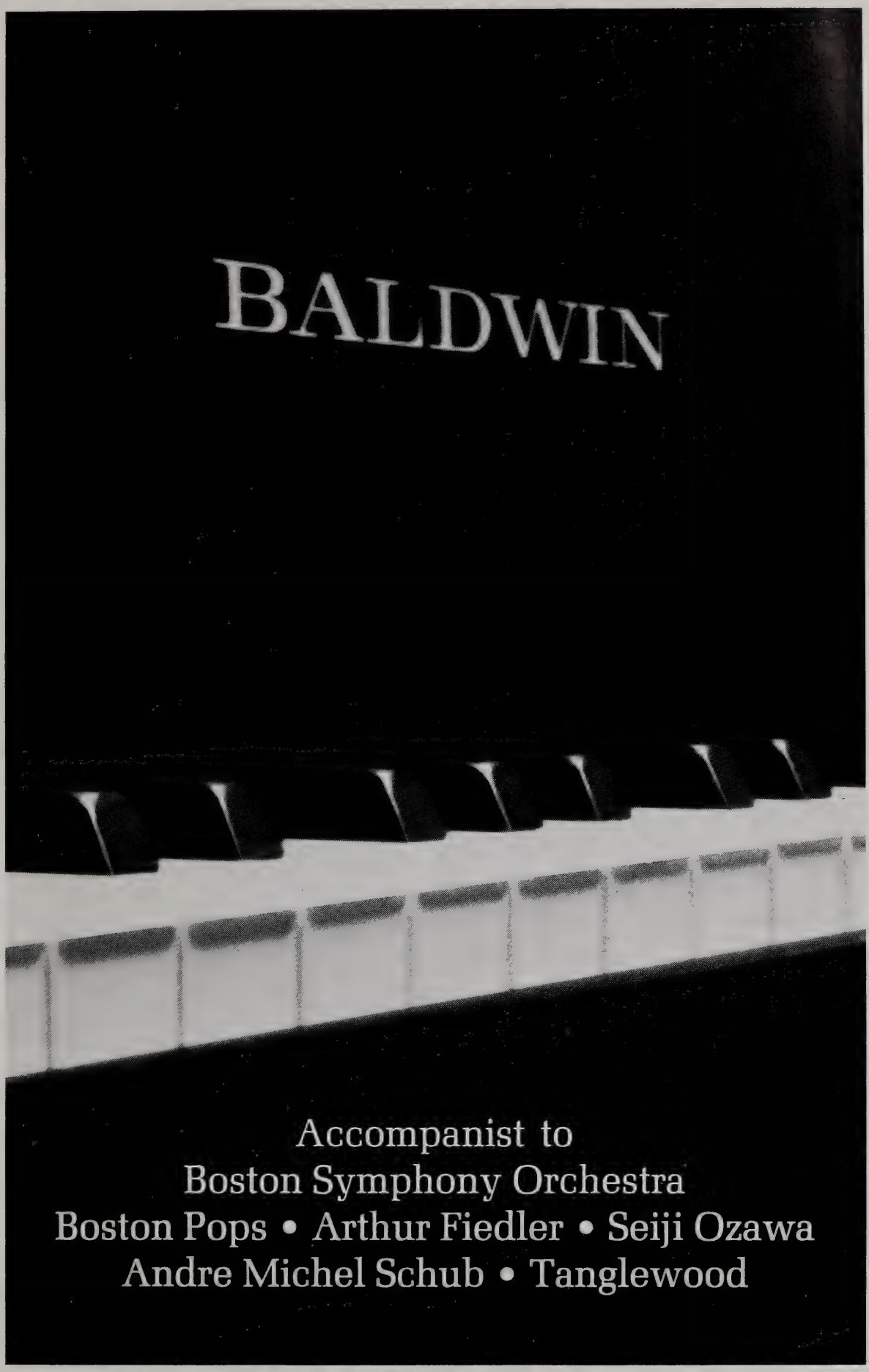
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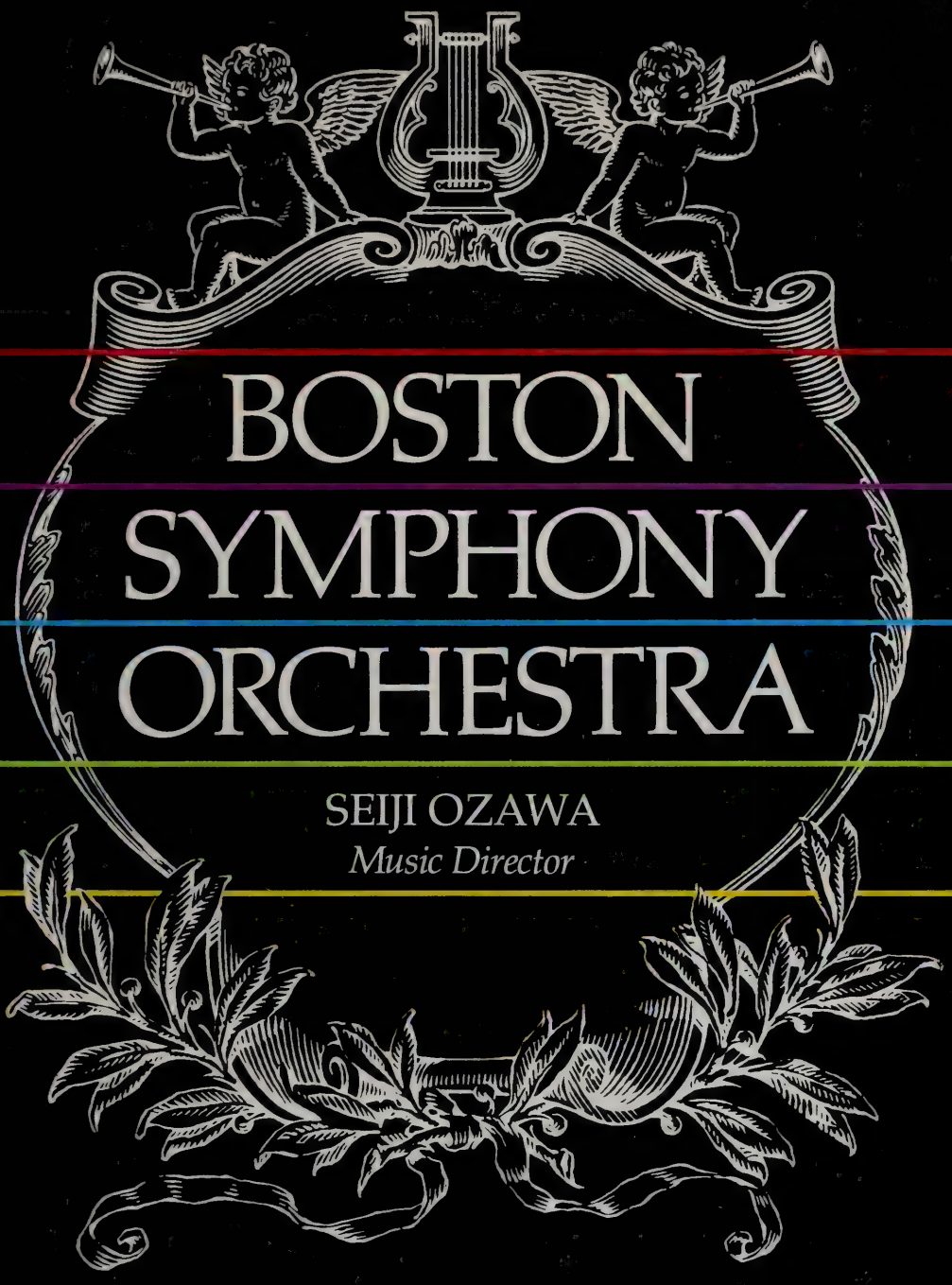
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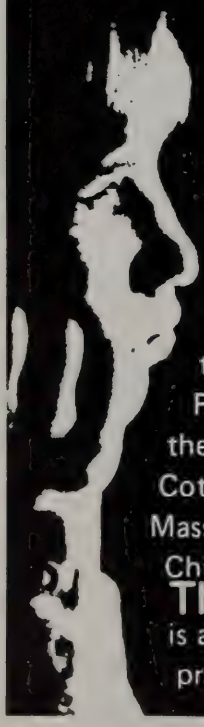
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Joseph Silverstein, *Assistant Conductor*
Ninety-Sixth Season



Thursday evening October 7 at 7:30
Friday afternoon October 8 at 2:00
Saturday evening October 9 at 8:30
Tuesday evening October 12 at 8:30
Tuesday evening October 26 at 7:30
Thursday evening October 28 at 8:30

Tuesday evening October 19 at 8:30
Veterans Memorial Auditorium, Providence

SEIJI OZAWA, *Conductor*

BEETHOVEN Overture to 'Die Geschopfe des Prometheus'
Ballet op. 43

BEETHOVEN Piano concerto no. 5 in E flat op. 73 'Emperor'
Allegro
Adagio un poco mosso
Rondo: allegro ma non troppo

ANDRE-MICHEL SCHUB

intermission

BEETHOVEN Symphony no. 7 in A op. 92
Poco sostenuto — vivace
Allegretto
Presto — assai meno presto — tempo primo
Allegro con brio

This concert is performed in memory of Catherine G. Shattuck

The concerts of October 7 and 26 will end at about 9:20. The concerts of October 9, 12, 19 and 28 at about 10:20. The concert of October 8 will end about 3:50.

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The Season

by Thomas D. Perry, Jr.,
Executive Director of the Boston Symphony Orchestra

The start of the 96th season of the Boston Symphony finds us embarking, in the humble opinion of the Executive Director, on a year of uncommon musical interest. For one thing the Orchestra's musical calibre is very high — I should judge that its sheer ability-to-perform-music has not been surpassed ever, anywhere — and the artistic direction of Seiji Ozawa, beginning his fourth season as Music Director is, bringing us to new heights. In short, the scene looks great from where I sit.

In this generally rosy picture there are some points of special interest: A concert performance of Tchaikovsky's opera, *Eugene Onegin* comes early in the season, as does the first performance of a new work by John Cage, *Renga* with *Apartment House 1776*, which was commissioned with funds from the National Endowment for the Arts. With the orchestras of Boston, Chicago, Cleveland, Los Angeles, New York and Philadelphia, along with five other works by David del Tredici, Jacob Druckman, Morton Subotnick, Elliott Carter and Leslie Bassett, all to be performed by each of the six orchestras in the near future as a bicentennial project. At Christmastime there is a special performance of Handel's *Messiah* with Colin Davis conducting the Orchestra, chorus (the Tanglewood Festival Chorus) and soloists Susan Davenny Wyner, Florence Quivar, Neil Rosenshein and John Shirley-Quirk. And of course there will be five performances of the now traditional Pops Christmas party with Arthur Fiedler and the Boston Pops Orchestra. Another of the Orchestra's recent traditions, the New Year's Eve Special, will be duly celebrated at the proper time and with proper ceremony. Easter will bring us, again with Colin Davis, the *Symphony of Psalms* of Stravinsky (commissioned by this orchestra for its 50th anniversary in 1931) and the Beethoven *Mass in C* which has not been done by the Boston Symphony for many years.

In the realm of new music, in addition to the John Cage work mentioned above, will be *Anarchia* by Nikos Mamangakis, *Voices* by Olly Wilson in February (a Berkshire Music Center commission), Roger Sessions' cantata *When Lilacs Last in the Dooryard Bloom'd* with the Tanglewood Festival Chorus, *Quatrain* by Toru Takemitsu with Peter Serkin and Tashi, and John Harbison's *Elegiac Songs* at the end of the winter season.

The roster of guest conductors is fascinating: Colin Davis as Principal Guest Conductor will be with us in two periods for several weeks, Klaus Tennstedt will come again, Neville Marriner will conduct the Orchestra for the first time in Boston, Boston's own Sarah Caldwell will appear as guest conductor, and the Olympian musician Mstislav Rostropovich will appear as conductor and later as solo cellist in the Prokofiev *Sinfonia Concertante.*

The Orchestra will make its customary five trips to New York's Carnegie Hall, will play three times in Washington, and in the depths of February and March will give concerts for a week in Florida.

All in all, it should be a good year.

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Seiji Ozawa, *Music Director*

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960. He was a guest conductor with the Orchestra first in 1964.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them this spring. (He will be Honorary Conductor in San Francisco for the 1976-1977 season.)

In February and March of this year Mr. Ozawa led the Boston Symphony's celebrated eleven-city tour of Europe. Late this spring he directed a fully-staged production of *Boris Godunov* in Tokyo. Besides Tanglewood, his schedule this summer included an appearance at the Salzburg Festival, leading the Dresden Philharmonic. His recordings with the Orchestra on the Deutsche Grammophon label include Berlioz's *Symphonie fantastique* and *La damnation de Faust,* Beethoven's Piano Concerto No. 5 with soloist Christoph Eschenbach, and the complete orchestral music of Ravel. This fall DG has three new Ozawa/BSO collaborations scheduled for release: Berlioz's *Romeo et Juliette,* Shostakovitch's Cello Concerto No. 2 (with soloist Mstislav Rostropovich) and Charles Ives's Fourth Symphony.

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Overture from 'Die Geschopfe Des Prometheus,' Ballet, Op. 43
Ludwig Van Beethoven *(1770-1827)*

Composed in the year 1800, Beethoven's ballet was first performed in March, 1801, probably March 28th, at the Imperial Court Theater in Vienna.

The first performance of the Overture at the concerts of this Orchestra was on December 28, 1888. The most recent performance was conducted by Erich Leinsdorf in 1967.

The Overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

Salvatore Vigano, Milanese dancer and designer of ballets in the late eighteenth century, decided in the year 1800 to pay a tribute to Maria Theresa and ordered Beethoven to provide music for a ballet 'Die Geschopfe des Prometheus.' Beethoven had recently dedicated his septet to this consort of the Emperor Franz of Austria. And yet he was not an obvious choice for such a commission. At the age of thirty he had attracted considerable attention as a composer for piano and chamber combinations, but he had written nothing of orchestral proportions excepting two piano concertos and a single symphony. Certainly he had not proved himself an effective writer of music for the theater (Beethoven had made a youthful attempt at a ballet as a youth of twenty at Bonn, the 'Ritterballet,' which could hardly have commended him in Vienna).

But Beethoven was ambitious to compose for the stage, and coveted recognition in high quarters. He may well have considered himself fortunate in being singled out by the celebrated Salvatore Vigano, a leader in his profession. Vigano had made his mark in Vienna when he came there in 1793 with his wife, the beautiful, much admired Spanish dancer, Maria Medina. Under this impulse the vogue of the ballet was reinstated in Vienna in the 1790's. There was another ballet master in the reign of Leopold II: Muzarelli, and a deadly rivalry developed between the two Italians. The public, which always delighted in such a warfare, took sides as sharply as in a modern political campaign. The slogan of Signor Vigano was the cultivation of natural beauty and significance as against the artificial posturing of which he accused his opponent. Perhaps his cause was enhanced by the undisputed attractiveness of his wife. 'Two or three pages of spicy matter might be compiled,' writes Alexander Wheelock Thayer, 'upon the beautiful Mme. Vigano's lavish display of the Venus-like graces and charms of her exquisite form.' But the sober chronicler of Beethoven has refrained from such an excursion.

In any case, there was no question of the Spanish dazzler when Beethoven undertook 'Die Geschopfe des Prometheus.' Fraulein Cassentini had succeeded her as prima ballerina and duly took part in this ballet. The title has been variously translated as the 'creatures,' the 'creations,' and the 'men' of Prometheus, for want of any word which will adequately render 'Geschopfe.' The following description of the piece is all that has come down to us save for the sixteen musical numbers which Beethoven provided:

> 'The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece allude to Prometheus as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals. As a result of that conception, two statues that have been brought to life are introduced in this ballet; and these, through the might of harmony are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, in order that Apollo, the god of the fine arts, may enlighten them. Apollo gives them as teachers Amphion, Arion, and Orpheus to instruct them in music, Melpomene to teach them tragedy, Thalia for comedy, Terpsichore and Pan for the shepherd's dance, and Bacchus for the heroic dance, of which he was the originator.'

The ballet made a pronounced success and survived numerous performances — for reasons probably other than the delights of the music itself. The Overture has an introduction, adagio, and a lively main section, allegro con brio. The swift string figure that runs through it was probably what caused William F. Apthorp to call it 'a companion piece to Mozart's Overture to *Figaro*.' When the early biographers of Beethoven reproached him with having written an overture in a gay and transparent style on so serious a subject they surely took too little account of what was expected in this species of divertissement.

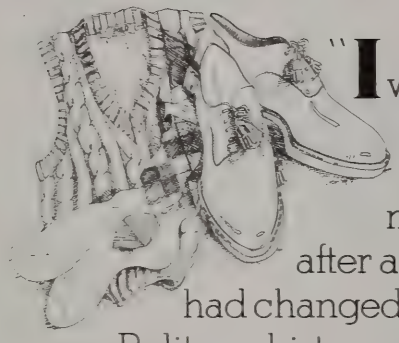
John N. Burk

Piano Concerto No. 5 in E flat op. 73 'Emperor'

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and solo piano.

Notations for the last of Beethoven's piano concertos appear in the books of sketches after those for the Choral fantasia; they date from 1808 or 1809. He completed the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to create contemplation, and it is additional proof of Beethoven's powers of absorption and isolation in his art that he could compose this work of proud assertion, and others as well, in such a period.

The vanguard of the French army marched upon Vienna, and when the Archduke Maximilan refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. The population crowded indiscriminately into every possible underground shelter (a reminder to us that methods of warfare have since changed only in the direction of deadlines). Beethoven's windows on the Wesserhunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother



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Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. Shells were fired into the city without cessation through the night. Many houses burst into flames; wounded civilians were carried through the streets to safety.

In spite of these disturbing conditions, Beethoven probably completed the *Lebewohl* sonata at this time, as well as this concerto and the String quartet op. 74 (called the 'Harp Quartet'): he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the concerto, and the sonata as well, the titles of the movements — "Farewell, absence, and return" — being occasioned by this gentleman's flight from existing conditions in Vienna. The tonality of E flat seems to have possessed Beethoven at the time, for the concerto, the sonata, and the quartet are all in that key.

The concerto was performed at Leipzig by Johann Schneider, probably towards the end of 1810, about the time it was sent to the publisher. The concert was reported a success, the Allgemeine Musikalische Zeitung stating that a numerous audience was moved to 'a state of enthusiasm that could hardly content itself with the ordinary expressions of recognition and enjoyment.' The first Viennese performance, and the first over which Beethoven himself had any direct supervision, was on February 12, 1812. Beethoven's career fell to his pupil, Karl Czerny.

The assemblage at this concert, probably in the mood for light diversion, no doubt missed altogether the very different voice of Beethoven which underlay its expected aspect of thundering chords, cadenza-like passages in scales, trills, arpeggios, forms which in lesser hands are so often the merest bombast. They failed to see that, accepting the style which custom had dictated to him, Beethoven had transformed it into something quite different, had written his signature into every measure. The three emphatic chords from the orchestra in the introduction, each followed by solo passages of elaborate bravura, established at once a music of sweeping and imperious grandeur unknown to any concerto written up to 1812, and beside which the dignity of emperors or archdukes loses all consequence.

There follow almost a hundred measures in which the orchestra alone lays forth the two themes and develops them in leisurely amplitude. The piano from this point assumes the first place, and makes the themes, so symphonically cast, now primarily its own. The solo part transverses elaborate figurations which,

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however, never obscure the thematic outlines, but unfailingly intensify it and enhance the development. Beethoven writes his own cadenza into the score, and, by explicit direction, forestalls weakling interpolations.

The slow movement (in B major) is short, like that of the G major concerto, and like that illustrious predecessor consists of a sort of duologue between orchestra and piano. Here the muted strings intone their noble and tender theme, which the piano answers with a pianissimo passage of its own, in gently descending triplets. The free, searching improvisation of the piano ascends by trills in half-steps, arousing a sense of expectancy which is resolved as it clarifies at last upon the theme of the orchestra. The piano sings the theme in a full exposition. Woodwinds and strings are then softly blended with a dreamy and constantly shifting figuration of the piano. The music dies away upon a mysterious sense of anticipation, and over a sustained note of the horns the piano gives a soft intimation, still in the adagio tempo, of the lively rondo theme which immediately follows. The piano takes the thematic lead in this finale, which is long, and brilliantly developed.

John N. Burk

Guest Artist

Andre-Michel Schub

Andre-Michel Schub, pianist, makes his Boston Symphony debut performing the Piano Concerto No. 5 'Emperor' in these All-Beethoven concerts. The concerts are conducted by BSO Music Director Seiji Ozawa. Mr. Schub received his first musical training from his mother and later studied with Jasha Zayde in New York and with Rudolf Serkin at the Curtis Institute where he was graduated in 1973. In 1974 he won first prize in the Naumburg Competition. The young artist has already performed with the orchestras of Cleveland, Chicago, Miami, Dallas and Milwaukee, and has given numerous recitals throughout the country, including New York, Washington, D.C., Houston, Miami and Philadelphia. Mr. Schub is married to BSO second violinist Sheila Fiekowsky.

Symphony No. 7 in A op. 92
(Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.)

Beethoven was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed. Four years had elapsed since the Pastoral Symphony, but they were not unproductive years, and the Eighth was to follow close upon the Seventh, being completed in October 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

It would require more than a technical yardstick to measure the true proportions of the Seventh Symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement until the music attains (particularly in the body of the first movement and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the Pastoral are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its Finale.

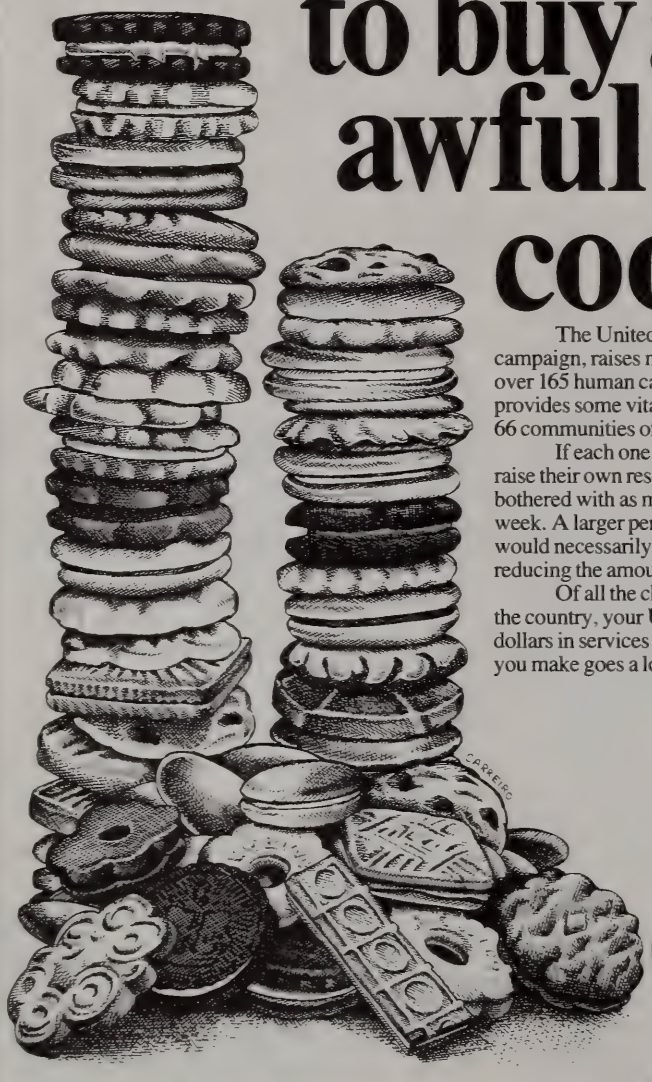
The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expends and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony 'the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form.' If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the Allegretto Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm.

The third movement is marked simply 'presto', although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrim's hymn familiar in Lower Austria.

The Finale has been called typical in the 'unbuttoned' (aufgeknöpft) Beethoven. Grove finds in it, for the first time in his music, 'a vein of rought, hard,

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personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters'. Schumann calls it 'hitting all round' (schlagen um sich). 'The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had "fire enough in his belly to burn up the entire world."' Years ago the resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air Nora Creina, which he was working upon at this time for George Thomson of Edinburgh.

John N. Burk

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If for some reason you are unable to attend a concert for which you hold a ticket, it would be very helpful if you would call Symphony Hall at 266-1492 and offer your ticket for resale. This brings needed revenue to the Orchestra and you receive a tax deduction receipt for your records. And, most importantly, it opens a seat for someone who was not able to buy a ticket before. The switchboard will be happy to take your name and address and seat number for resale of tickets.

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In The Cabot-Cahners Room . . .

During the 1976-77 season, the Cabot-Cahners Room will continue to be the showplace for some of Boston's most interesting art. A series of twelve three-week exhibitions has been arranged as a result of the happy relationship between the Boston Symphony Orchestra and an informal association of local art galleries, headed by 'Art Asia' of Cambridge. The first installation of the season will be on view through October 18th, and will include contemporary works from the Boston gallery 'Graphics 1 & 2.'

A Word from Michael Steinberg

I became The Boston Globe's music critic in January 1964 and I stopped in September of this year, something like 2,500 concerts and operas later. My first Globe review was of a Boston Symphony concert that included the premiere of Leonard Bernstein's *Kaddish;* my last was of the Paris Opera production of *Faust* (Going out with Gounod?), so that the final word I heard in line of duty was the angels' cry of "Saved!"

January-February 1964 was a startling change for me, in part because of the switch from a very private professional life — I had been teaching history at the Manhattan School of Music — to an exposed one, in part because I was not prepared to have people find my views on music and its performance, views that to me were altogether reasonable, so weird. And now there are changes again, in the matter of private/public, in colleagues, in the kinds of writing I do, in the schedule on which I'll do it. I won't be home for lunch as often, but I'll be around more evenings and Sundays.

But those are externals. What I really perceive in my professional life is the continuity. Writing criticism was more teaching, but from a different platform and addressed to a different audience. Writing program notes is a return to something more explicitly like teaching, but it will not exclude the asking of questions, which is an essential part of the critic's stance.

More important, the purpose is the same. Whether I teach in a classroom, speak in Cabot-Cahners, whether I write in a newspaper or magazine or in this program book, I do it because I hope I can say something that can help someone hear more and hear better.

I once heard a musician complain about a conductor of a rather non-assertive sort, who, instead of giving decisive signals before an event tended to make corrective gestures during and after. "He's not a conductor," she scornfully said, "he's a music critic." As teacher and as a writer of program notes, I have the advantage over myself as critic in that I can say what I hope are useful things before the event. Not that I am skeptical about criticism (though I certainly am about most critics): if I were, I would not have done it — and done it with passion — all these years. It is only that the program-note writer perhaps has it easier when it comes to scoring direct impact on the way his readers hear music.

Five or six years ago, I wrote a short essay on program notes for the program book of another orchestra. It was never printed because I said that I hoped no one would read the program during the concert, and the manager feared that that would offend or at least discourage his advertisers. I'll say it again, though. Reading about music is no substitute for listening to it, and music will reveal itself to you only when you listen to it. And I do mean "listen" — "to hear attentively . . . to give attention with the ear to some sound or utterance; to make an effort to hear something" *(Oxford English Dictionary)* — and that is something you can't do while reading.

As to what we give you to read, that will depend on the pieces played. Stolzel's amiable music needs no explication, but chances are you have never heard of Stolzel himself, and you might like at least to know who he was and that the most informed of his contemporaries held him in high regard. With the Webern *Passacaglia* or the Brahms *Variations on a Theme of Haydn* you do better to talk about the musical unfolding. Looking at Shostakovich's Symphony No. 4, you cannot ignore the political contexts in which it was composed, rejected, and at last revived. The story of Roger Sessions' cantata, *When Lilacs Last in the Door-yard Bloom'd,* is the story of how a composer lives with a text, but also and inevitably a story of Whitman, Lincoln, and civil war.

Whatever it is, I hope you will read it with pleasure as well as gain. And I hope you will read it before or after the music, not during: the book lasts, but the performance, which is the reason for our coming here, will be gone.



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Tanglewood Festival Chorus

"Well-prepared," "transparent" "beautiful sound," — phrases that are almost routinely applied to performances by the Tanglewood Festival Chorus. Now beginning only its eighth year, the Tanglewood Festival Chorus is ranked in quality only with the choruses of the Chicago and Cleveland Symphony Orchestras, both of much longer standing. How in seven years the Tanglewood Festival Chorus has come to be, in the words of one guest conductor, "One of the great choruses of the world," a virtuosic vocal ensemble capable of performing with the Boston Symphony in any musical style from works of Roger Sessions, to Beethoven, to Haydn and Monteverdi, is the subject of this brief history.

The Chorus was originally formed in 1970 with only 50 singers, to answer the needs of the Tanglewood season for a stable choral group. Choral performances at Tanglewood had formerly been handled by the Berkshire Chorus, composed of Berkshire area residents and the students of the Berkshire Music Center vocal program. When John Oliver, Conductor of the Tanglewood Festival Chorus, was appointed director of choral and vocal activities at Tanglewood in 1970, it was his feeling that a core group of Boston-based singers would be a more appropriate foundation for the choral performances at Tanglewood. The singers could be drawn from the great musical resources of the Boston area and would have the added advantage of convenience in rehearsing together during the winter months for the summer programs. The Boston Symphony agreed, and Boston University generously agreed to co-sponsor the Chorus by providing much-needed rehearsal space.

The Chorus had its debut with the Boston Symphony in May of 1970 rather unexpectedly when it was called upon, together with the Chorus Pro Musica, to sing in a performance of Beethoven's *Ninth Symphony* with Leonard Bernstein that was substituted for another program that had to be cancelled during the Orchestra's special celebration of the Beethoven centennial.

That first Tanglewood season, in 1970, included performances of Luigi Nono's *Il Canto Sospeso*, Mozart, *Cosi Fan Tutte*, and, in combination with groups from other Boston area choruses, the Mahler *Second Symphony* with Leonard Bernstein, and the Berlioz *Requiem* with Seiji Ozawa. The experiment was deemed a success, and plans were made for the following season. This time enlarged to 80 singers, and without assistance from other groups (although with the addition of the vocal students for some performances), the chorus sailed through one of the most incredible eight week seasons any choral group has surely ever had. Bach *Magnificat*, Monteverdi *Vespers of 1610*, Beethoven *Missa Solemnis* (the preparation for which included a six hour chorus rehearsal with Leonard Bernstein lasting till midnight, which has become a much loved chorus legend, gleefully recounted each year by older members to new ones in an informal, but firmly established initiation rite), Mozart *Requiem*, Schubert *Mass in G*, and winding up with Berlioz *Damnation of Faust*. Looking back on it, I have no memory of the chorus members having felt intimidated or pressured by such a schedule of major choral masterpieces — perhaps we simply didn't know any better.

In any case, it was a stunning success, and the Tanglewood Festival Chorus had proved itself. The following season, 1971-72, the chorus was again expanded, this time to its present size of 120 singers. The story since then has been one of continual advance in quality, and a corresponding expansion of the role the chorus plays in the activities of the Boston Symphony. Although originally created to perform primarily at Tanglewood, the Tanglewood Festival Chorus now is an equally important part of the orchestra's Boston and New York seasons, as well as its recording program. The Chorus' first appearance on records was in the Boston Symphony's impressive recording of Berlioz *Damnation of Faust*, led by Music Director Seiji Ozawa, a performance which won John Oliver and Seiji Ozawa a Grammy nomination for best choral performance on records of 1975. Since then, the Chorus has participated in re-

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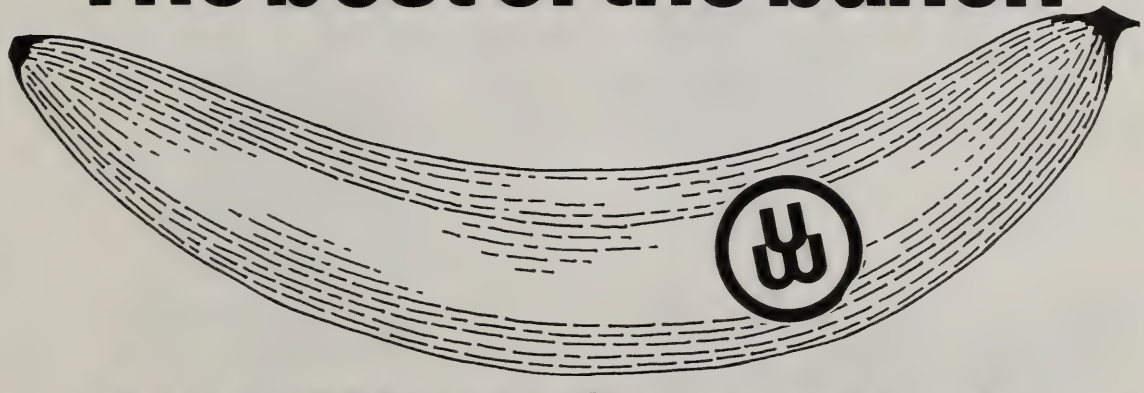
cordings of Ravel *Daphnis and Chloe* (complete) with Seiji Ozawa, and the orchestra's yet to be released Ives *4th Symphony*, and Liszt *Faust Symphony*, conducted by Seiji Ozawa and Leonard Bernstein, respectively.

The major role in the Chorus' development is of course that of its talented and dynamic conductor, John Oliver. He is the one who prepares the Chorus for its eventual meeting with the conductor; he drills and cajoles the ensemble in an enormous variety of musical styles, painstakingly rehearses the diction in English, French, German, Latin and Russian, and develops the knowledge of vocal technique that produces the lush sound for which the Chorus is known. In addition, he works closely with the conductor throughout the final week of rehearsals, making sure the Chorus is able to carry through fully on the desires of the conductor — a role which one guest conductor described as "playing Aaron to my Moses."

He also has the huge task of hearing and evaluating the hundreds of singers who audition for places in the Chorus every year, and of selecting the best 120 among them, as all chorus members must re-audition each year to retain their membership. The Chorus auditions, unusual in that singers are heard only in vocal quartets after a thorough rehearsal on the audition piece, are designed to mirror the performance experience. You may have noticed and wondered about the fact that in performances of the Tanglewood Festival Chorus the men and women, and in fact all the voice parts, are mixed together on the stage, instead of standing in clearly defined sections of Soprano, Alto, Tenor and Bass, as do most other choruses. This set-up, known as a "hashed" line-up, or simply as "John's way," has a number of distinct advantages over the more traditional arrangement, and has won the whole-hearted support of the conductors the Chorus has worked with. First, it helps eliminate problems of pitch, since each singer is able to hear all the parts around him, and therefore can "tune" his own singing to the total texture and sound of the music. Secondly, it makes it necessary for each singer to learn and be able to sing his/her part strongly and independently, and not lean on others for support. Another effect is that it makes each chorus member feel and sing like a soloist, while still blending in with the ensemble.

This season you will have many opportunities to hear the Tanglewood Festival Chorus in performance with the Boston Symphony Orchestra. Our season opens with Tchaikovsky's great masterpiece, *Eugene Onegin*, conducted by Seiji Ozawa, and sung in Russian — the Chorus' first venture into that language. In December, in a special concert, the Chorus, cut to 65

The best of the bunch



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singers for this performance, will sing Handel's *Messiah* with Colin Davis, in the Boston Symphony's first performance of this work in Boston. January brings another chance at the Russian language, with Prokofief's *Alexander Nevsky*, led by Mstislav Rostropovich. In early April you can hear Colin Davis conduct the Chorus and the Orchestra in Beethoven's *Mass in C*, and Stravinsky's *Symphony of Psalms*, and the end of April will see Roger Sessions' difficult cantata, *When Lilacs Last in the Dooryard Bloom'd*.

Jane Stein
Manager
Tanglewood Festival Chorus

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UPCOMING CONCERTS . . .

Friday October 15 at 2:00 pm
Saturday October 16 at 8:30 pm

SEIJI OZAWA Conductor
Tchaikovsky: *'Eugene Onegin'* (complete)
GALINA VISHNEVSKAYA, PAMELA GORE, JOY DAVIDSON, LILI CHOOKASIAN, BENJAMIN LUXON, NICOLAI GEDDA, PAUL PLISHKA, GREGORY REINHART, DAVID ARNOLD, JEAN DUPOUY, TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor.

Thursday November 4 at 8:30 pm
Friday November 5 at 2:00 pm
Saturday November 6 at 8:30 pm
Tuesday November 9 at 8:30 pm

SEIJI OZAWA Conductor
Mamangakis: *Anarchia*
Bruckner: *Symphony No. 5*

Wednesday November 10 at 7:30 pm
Open Rehearsal
Thursday November 11 at 7:30 pm
Friday November 12 at 2:00 pm
Saturday November 13 at 8:30 pm

SEIJI OZAWA Conductor
Bartok: *Music for Strings, Percussion and Celeste*
Beethoven: *Piano Concerto No. 4*
MURRAY PERAHIA
Wagner: *Tannhauser Overture*

Thursday November 11 at 11:00 am
(opening of the morning series)

SEIJI OZAWA Conductor
Beethoven: *Piano Concerto No. 4*
MURRAY PERAHIA
Wagner: *Tannhauser Overture*

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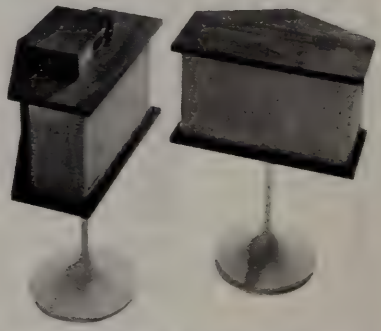
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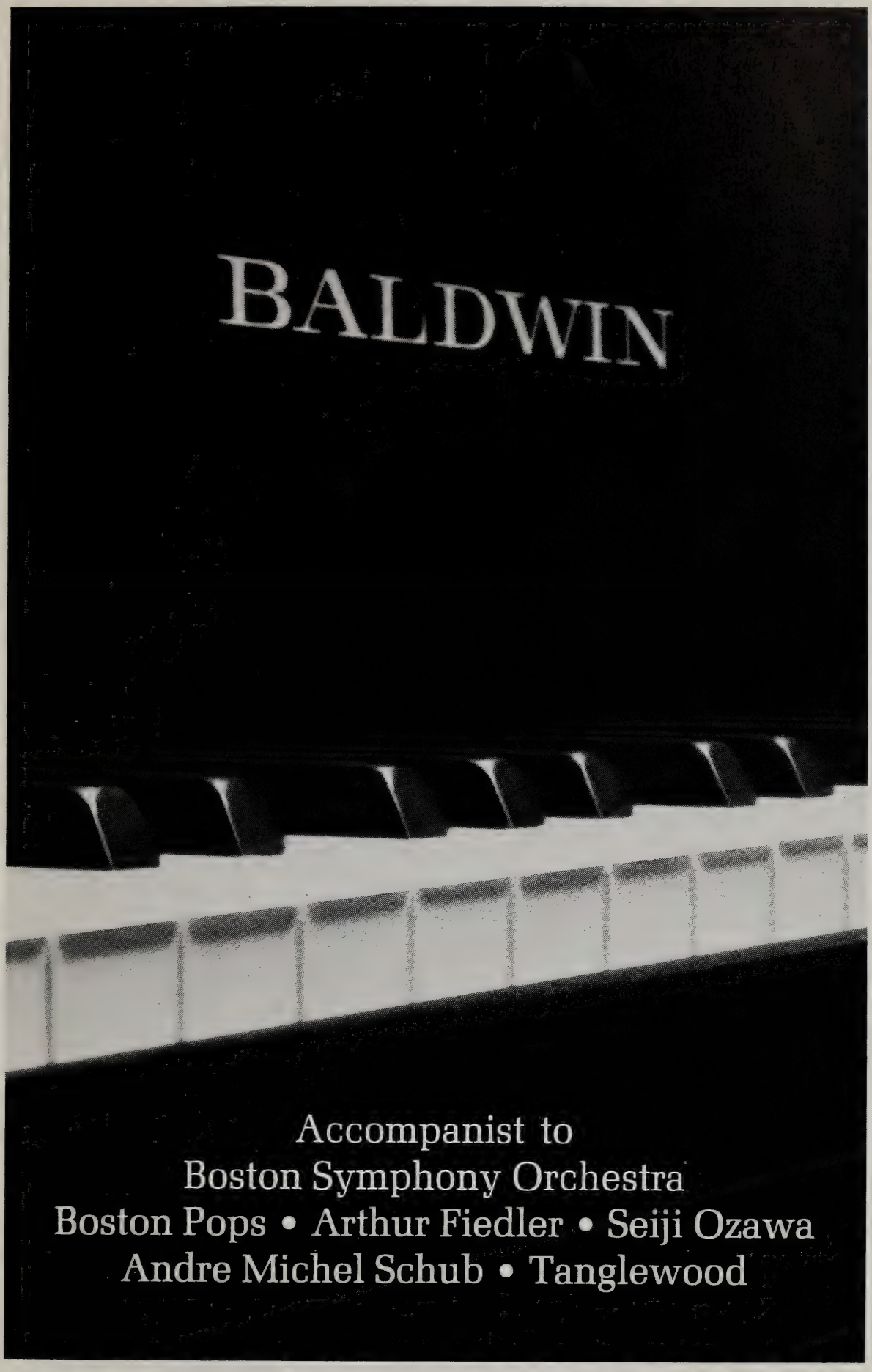
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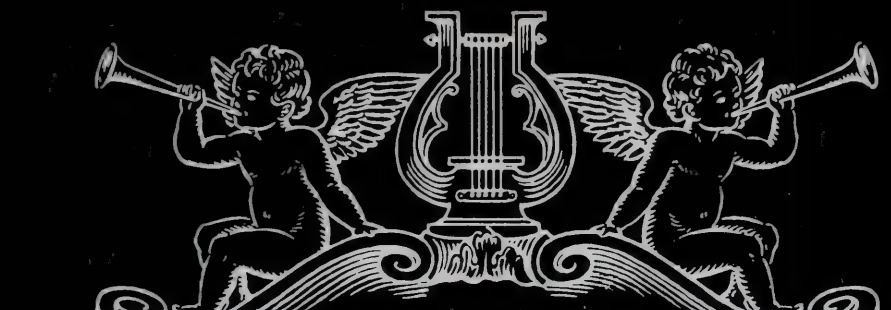
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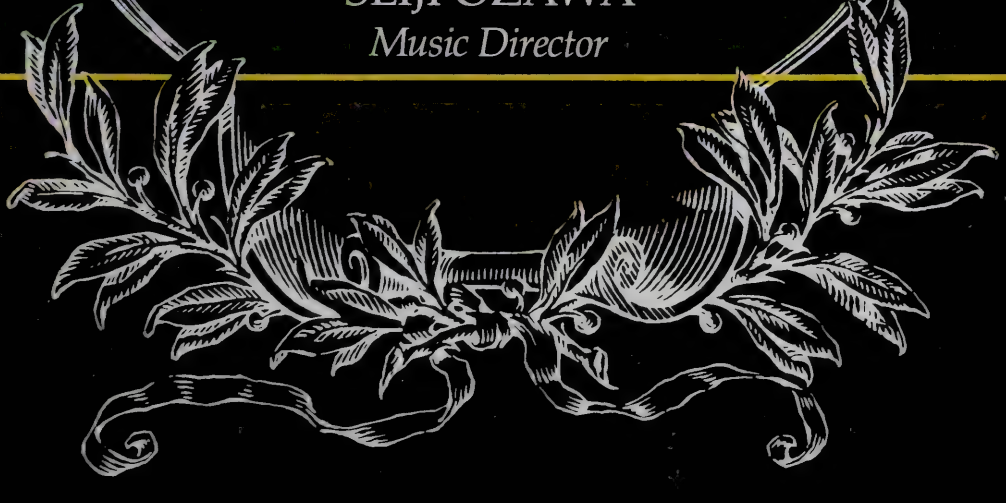
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SEIJI OZAWA
Music Director



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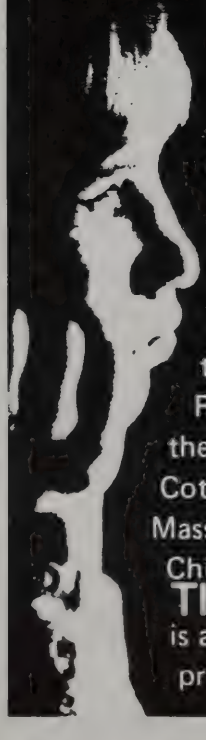
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SEIJI OZAWA, *Conductor*

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Madame Larina, a widowed landowner	PAMELA GORE
Tatyana, daughter of Madame Larina	GALINA VISHNEVSKAYA
Olga, daughter of Madame Larina	JOY DAVIDSON
Filipyevna, an old nurse	LILI CHOOKASIAN
Eugene (Yevgeny) Onegin	BENJAMIN LUXON
Vladimir Lensky, a poet	NICOLAI GEDDA
Prince Gremin, a retired general	PAUL PLISHKA
A Captain	GREGORY REINHART
Zaretsky, a retired officer	DAVID ARNOLD
Monsieur Triquet, a Frenchman	JEAN DUPOUY
Chorus of peasants, guests of Madame Larina, guests at a ball in St. Petersburg, officers	TANGLEWOOD FESTIVAL CHORUS John Oliver, *conductor*

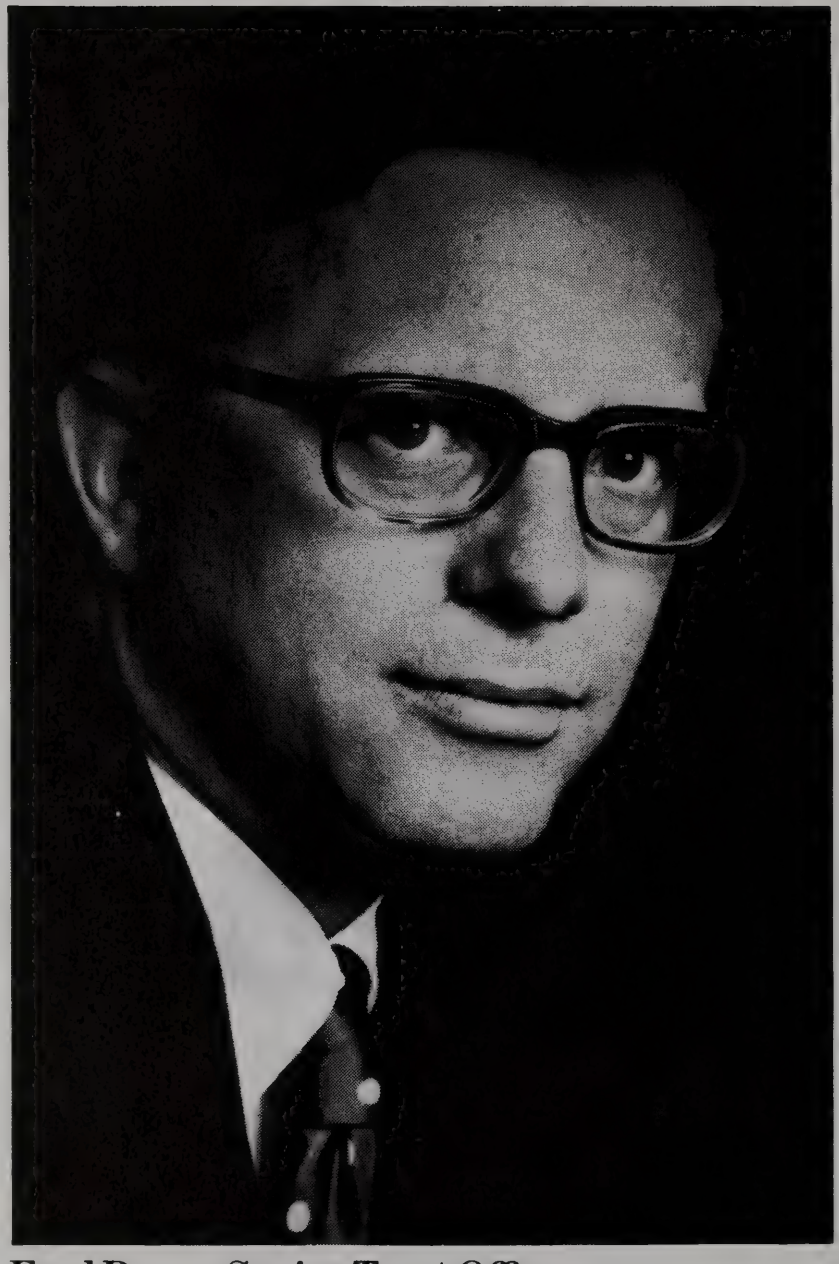
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The Season

by Thomas D. Perry, Jr.,
Executive Director of the Boston Symphony Orchestra

The start of the 96th season of the Boston Symphony finds us embarking, in the humble opinion of the Executive Director, on a year of uncommon musical interest. For one thing the Orchestra's musical calibre is very high — I should judge that its sheer ability-to-perform-music has not been surpassed ever, anywhere — and the artistic direction of Seiji Ozawa, beginning his fourth season as Music Director is, bringing us to new heights. In short, the scene looks great from where I sit.

In this generally rosy picture there are some points of special interest: A concert performance of Tchaikovsky's opera, *Eugene Onegin* comes early in the season, as does the first performance of a new work by John Cage, *Renga* with *Apartment House 1776*, which was commissioned with funds from the National Endowment for the Arts. With the orchestras of Boston, Chicago, Cleveland, Los Angeles, New York and Philadelphia, along with five other works by David del Tredici, Jacob Druckman, Morton Subotnick, Elliott Carter and Leslie Bassett, all to be performed by each of the six orchestras in the near future as a bicentennial project. At Christmastime there is a special performance of Handel's *Messiah* with Colin Davis conducting the Orchestra, chorus (the Tanglewood Festival Chorus) and soloists Susan Davenny Wyner, Florence Quivar, Neil Rosenshein and John Shirley-Quirk. And of course there will be five performances of the now traditional Pops Christmas party with Arthur Fiedler and the Boston Pops Orchestra. Another of the Orchestra's recent traditions, the New Year's Eve Special, will be duly celebrated at the proper time and with proper ceremony. Easter will bring us, again with Colin Davis, the *Symphony of Psalms* of Stravinsky (commissioned by this orchestra for its 50th anniversary in 1931) and the Beethoven *Mass in C* which has not been done by the Boston Symphony for many years.

In the realm of new music, in addition to the John Cage work mentioned above, will be *Anarchia* by Nikos Mamangakis, *Voices* by Olly Wilson in February (a Berkshire Music Center commission), Roger Sessions' cantata *When Lilacs Last in the Dooryard Bloom'd* with the Tanglewood Festival Chorus, *Quatrain* by Toru Takemitsu with Peter Serkin and Tashi, and John Harbison's *Elegiac Songs* at the end of the winter season.

The roster of guest conductors is fascinating: Colin Davis as Principal Guest Conductor will be with us in two periods for several weeks, Klaus Tennstedt will come again, Neville Marriner will conduct the Orchestra for the first time in Boston, Boston's own Sarah Caldwell will appear as guest conductor, and the Olympian musician Mstislav Rostropovich will appear as conductor and later as solo cellist in the Prokofiev *Sinfonia Concertante*.

The Orchestra will make its customary five trips to New York's Carnegie Hall, will play three times in Washington, and in the depths of February and March will give concerts for a week in Florida.

All in all, it should be a good year.

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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings with the Orchestra on the Deutsche Grammophon label include Berlioz's *Symphonie fantastique* and *La damnation de Faust*, Beethoven's Piano Concerto No. 5 with soloist Christoph Eschenbach, and the complete orchestra music of Ravel. This fall DG has three new Ozawa/BSO collaborations scheduled for release: Berlioz's *Romeo et Juliette*, Shostakovitch's Cello Concerto No. 2 with soloist Mstislav Rostropovich and Charles Ives's Fourth Symphony.

AND IN GENERAL

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Notes

Peter Ilyich Tchaikovsky (1840-1893)
Eugene Onegin

(The Boston Symphony Orchestra last performed this work in a concert version during the 1974 Tanglewood season, Music Director Seiji Ozawa conducting.)

"I am in love with the image of Tatyana. I am under the spell of Pushkin's verses, and I am drawn to compose the music as if by invisible attraction. I am lost in the composition of the opera." So Tchaikovsky wrote to his brother Modest, always a close advisor, in June 1877, and it expresses, in typical fashion, the composer's wholehearted commitment to the task in hand. The difference from some other, earlier occasions, when he was engaged on an operatic score at least, was that he now had a subject entirely apt not only to his compositional powers but also to his own personal situation. For, in midstream of writing the work, he became involved with Antonina Ivanovna Milkoyokova, a former student. In May, 1877 he had received from her a letter that closely mirrored that from Tatyana to Onegin. "I learnt from this letter that she loved me . . . When we met, I told her that I could offer only gratitude and sympathy in exchange for love . . . I described to her in detail my character, my irritability, my misanthropy." From there life and art took a different course, Tchaikovsky decided to marry his Antonina with disastrous results, although he thought, having told her as closely as he could what his nature was like, the affair might turn out for the best. It did not. The marriage lasted barely three weeks, and was dissolved a few months later. He went to Switzerland and Italy to recover — and to finish Onegin. The other woman in his life, Nedeshda von Meck, whom he never met, supported him through his crisis, both psychologically and financially. The whole episode probably had a profound influence on the completing of the opera, dismissing from Tchaikovsky's mind any thought of a happy end, if the elopement of Tatyana and Onegin could have been considered that, and leaving Onegin in complete despair at the close. The real-life events may have also affected the wording of Gremin's aria, his happiness in Tatyana's presence, mirroring that found by Tchaikovsky in Madame von Meck's letters.

Thus life and art came close together in the final shaping of the work, but it must not be forgotten that the composer had been fired to write the opera before any thought of marriage came into his head or his heart, which had already been given to Pushkin's work. At a party of the singer Elizaveta Lavrovskaya, various ideas were tossed around by the composer's friends as being suitable for him as a libretto. ("One must be a hero to refrain from writing operas . . . I do not possess that heroism," he once said, and was always on the lookout for suitable operatic subjects.) Finally his hostess suggested Pushkin's Eugene Onegin. At first Tchaikovsky thought it no better than the others put forward. Later, lunching alone in a restaurant, he reconsidered the proposition, began to change his mind about its possibilities, and rushed off in search of Pushkin's works.

After a sleepless night mulling over a projected scenario (one that he wrote down and differed little from the completed work, he began to see how much it had to offer him: "How delightful to get away from all the commonplace pharaohs, Ethiopian princesses, poisoned chalices, and all the stories about puppet creatures. What poetry is to be found in Onegin! I am not blind to its faults. I quite see that it doesn't give scope to full operatic treatment; but the richness of the poetry, the simple, human subject, to be found in Pushkin's inspired verse, will compensate for whatever it lacks in other ways."

In essence the libretto is Tchaikovsky's own, but the text of M. Triquet's couplets are by Shilovsky, who also helped expand the original scenario. Where possible Tchaikovsky kept to Pushkin's own verses and elsewhere limited the poet's style to the best of his ability. The preservation of Tcahikovsky's own annotated

copy of the poem allows us to trace his changes and underlinings, such as a comment "unpleasant" beside a stanza describing Onegin's fashionable room and his more singable alternatives for certain lines. Lensky's poem, written the night before the duel, was used in its entirety for his aria, although there is an expansion at the end, and Tchaikovsky indicates beside it the form of the musical setting.

There is some suggestion that the changes in the original, or rather the composer's interpolations, may have been the cause of the opera's comparative lack of success at the start of its life. Nobody likes to see a classic altered, and Turgenev is known to have written to Leo Tolstoy in 1878 as follows; "Undoubtedly notable music. The lyrical, melodic passages are particularly good. But what a libretto!"

Although Pushkin's poetry undoubtedly loses much in translation, and its peculiarly Russian ethos is something the non-Russian may not be able to fully comprehend, its appeal to the composer is easily understood, particularly as regards the Letter Scene, which became the very core of the work. Tchaikovsky began by setting the section starting: "I write to you," or rather with the orchestral passage leading to it. The orchestral ideas are masterly: the elegiac oboe line intertwined with the falling fourths of flute, clarinet and horn and the touches from the harp precisely convey Tatyana's naive character, even suggest the act of writing, and the whole scene is a marvellous example of Tchaikovsky's melancholy lyricism, his gift for expressing unrequited longing in broad, impassioned phrases. No wonder Tchaikovsky noted Tatyana had aroused that "love and pity, as for a real person" which he always needed if he was to be genuinely inspired.

Once that central portrait of her languishing by her bedside and pouring out her heart through her pen had been painted, he was able to create around it, the innocent, ingenuous, sensitive girl of the first scene, reading her English novels of sensibility. As she talks to her Nurse before writing the letter, she reveals her impulsive charm. The Tatyana of the scene where Onegin rejects her is a forlorn creature, made to seem foolish in her



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infatuation. At her "nameday" dance she is negative and apprehensive. When we next meet her at the St. Petersburg Ball, she is the grande dame, yet not quite so. Onegin, now beside himself with love, manages quickly to penetrate the facade and reach Tatyana's heart — but it is too late. She must, and does, poignantly reject him, even though he still admits her passion.

Onegin may give his name to the work, but it is Tatyana who takes the centre of the stage because Tchaikovsky could identify himself with her nature and predicament. To portray her he had only to write in his most natural and lyrical vein.

Tchaikovsky deemed Onegin "cold and heartless", and thus he has portrayed him at least until the final scene. He is blase in the Byronic mould; indeed we are told by Pushkin that his illness was "simply the British spleen transported to Russia". He has inherited money and an estate from an uncle. He lives there, seeking interest in country pursuits but finding little, even less in the company of his provincial neighbours. Tchaikovsky makes him appear supercilious and a trifle patronising. But he is no mere empty soul. He is at first rightly reserved, even condescending to Tatyana; after all, to him she is a little girl who has let her emotions get momentarily out of control. With his worldly knowledge, he advises her to be more careful in future, for others might take advantage of her ingenuousness. At the ball, we see his darker side, the flash of anger when he realizes that Lensky has been goaded beyond reason and will not relent, but after shooting his friend in the next scene he is naturally all remorse, and in the end is even further broken by Tatyana's rejection of him. Too late he has realized his own emotions.

Lensky, too, has a good deal of Tchaikovsky in him, a 19th ·century romantic, ardent, idealistic and temperamental. His ruminating soul can be heard in his first-act arioso, his sad leading of the big ensemble after his row with Onegin at the Larin's ball, and most poignantly, wistfully in his final solo which (in the hands of a great singer) can lay claim to being the most moving tenor aria in 19th century opera. Whether, had he lived, such an inward person as Lensky would have been the ideal partner for the light-headed, charming, flirtatious Olga is open to question. She is neatly, economically depicted by Tchaikovsky. So is the rest of the Larin household: Mme Larina and the old nurse-retainer, Filipyevna. Their reminiscences at the beginning of the opera set the milieu for the work, its feeling of rural reality, further supported by the chorus of peasants a little later, come to greet their mistress, or the Glinka-like chorus of girls gather-

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ing berries (taken from Pushkin) that so ironically frames the Tatyana-Onegin scene. The hustle and bustle of Tatyana's birthday, marvellously enacted in Julia Trevelyan Oman's authentic scenery in the Covent Garden production, is perfectly suggested through the invigorating waltz, the gossip of the old folk and M. Triquet's "ancient" couplets.

That is in marked contrast to the stiff, formal Polonaise and Ecossaise at the St. Petersburg ball with their sense of a bored and boring metropolitan ritual. Here, Prince Gremlin's character is given exact expression in his aria, which has no equivalent in Pushkin. The honourable, warm veteran gives an airing to his heartfelt feelings for Tatyana, and we almost know that she cannot possibly forsake him, however much she is still in love with Onegin. It is a sober, slow-moving piece precisely right for an old man's psychology.

Tchaikovsky's wonderful use of the orchestra hardly needs adumbrating. It is there at once in the haunting string theme that begins the Prelude, the theme that is to be Tatyana's plaintive motif throughout the work. It is beautifully played on by various instruments until it leads into the daughters' duet when the curtain goes up. Then there is the shepherd piping as dawn rises after Tatyana's troubled night, suggesting the peaceful morning outside in contrast to the girl's turmoil of emotion. Or, the wistful wind phrases that precede Lensky's aria, dipping down into the low strings to represent his state of foreboding. Again at the beginning of the last scene, in a kind of minor version of Gremin's aria, Tchaikovsky ideally sets the mood of the moment, the interior unhappiness of Tatyana as she weeps at the thought of her predicament. But the whole of this encounter, the whole of the opera, is clear evidence not only of the composer's mastery of his means but also of his close identification with the subject.

Tchaikovsky was pessimistic about the opera's chances of success. He felt so near to the characters that he almost could not bear to imagine them in other hands than those of the composer. He wrote to

Madame von Meck: "Where shall I find the Tatyana of Pushkin's imagination?... Where's the artist who can come near the ideal Onegin, this cold dandy penetrated to the core with wordly bon ton? Where on earth is there a Lensky, an 18-year old youth with the curls, the impetuous and singular manner of a young poet a la Schiller? How Pushkin's captivating picture will be vulgarised when it is transferred to the stage . . ."

In fact, Eugene Onegin was only a moderate success when it was first performed — by students of the Moscow Conservatory of Music on 29 March 1879. The work had a lukewarm reception and such applause as there was, the composer felt, was a tribute to him rather than the opera. Only one critic foretold the work's future pre-eminence among Tchaikovsky's operas. He himself was delighted with the chorus and orchestra. Nikolay Rubinstein, who conducted, and Taneyev admired the work. It took some years for Onegin to become what it is today, one of the more popular works in the repertory. None so much deserves its place there.

Alan Blyth

EUGENE ONEGIN

Synopsis

The action of the opera takes place in Russia in the 1820's.

ACT I

All three scenes of this Act take place within a few days of each other on the estate of Larina, a gentlewoman and widow in somewhat reduced circumstances. It is late summer.

SCENE 1: The garden outside the house. Larina with the help of the old nurse, Filipyevna, is making jam in the open air. From inside the house Larina's daughters can be heard singing an old duet (the text is taken from an early lyric of Pushkin's) which sets Larina thinking of her own youth. Together with the Nurse she recalls her own girlish infatuation and the arranged marriage she was forced to accept. A peasant chorus heralds the entrance of reapers come to celebrate the completion of the harvest and to present their mistress with a decorated sheaf. Tatyana and Olga emerge from the house to watch the singing and dancing; their respective reactions reveal the enormous difference in their characters. Tatyana is lost in far-away reveries, while the matter-of-fact Olga is simply ready to sing and dance and confesses that romantic sighs and dreams are not for her. After the peasants have left, Tatyana admits that she has been much affected by the sentimental novel she has been reading. Her mother gently warns her that romantic fiction is far from fact. Gentlemen visitors are announced amid the flutter of excitement. Olga's betrothed, Lensky, an 18 year old poet, has brought his new friend, Onegin, a blase young St. Petersburg dandy who has recently inherited his rich uncle's country estate. Onegin confides to Lensky his surprise at his preference for Olga, for him the less interesting of the two sisters. Lensky observes that, while close friends, Onegin and he are diametrically opposed in outlook. Meanwhile, Tatyana has realized that Onegin is the long-awaited hereo of her dreams. However she receives small encouragement from him: while Lensky sings ecstatically to Olga of his love for her, Onegin, aloof and coldly civil, condescends to share with Tatyana his boredom with country life. The Nurse senses that their new neighbour has made a powerful impression on the shy and withdrawn Tatyana.

SCENE 2: Tatyana's bedroom.

Filipyevna is preparing Tatyana for the night. Tatyana is restless and asks the old woman to entertain her with stories of her youth. Noticing that the girl's attention is wandering, Filipyevna asks if she is ill. Tatyana reveals that she is in love and dismisses the Nurse. Alone, she spends the entire night pouring out her soul in a long, passionate love-letter to Onegin. At sunrise the nurse returns to rouse Tatyana and is astonished to find her up. With some diffidence

Tatyana persuades the bewildered Filipyevna to have her grandson take the letter to Onegin.

SCENE 3: Another part of the garden.

As they pick berries servant girls sing a chorus, the express intention of which is to prevent them eating the fruit. Tatyana runs in in great agitation: Onegin has just arrived. She is full of foreboding and regrets her foolhardiness. Her fears are justified when Onegin appears and addresses her with the utmost correctness and complete moral rectitude; he is grateful for her frankness but, alas, marriage is not for him and his regard for her must remain a brotherly one; he would, however, urge her to exercise more caution and self-control in the future! . . .

ACT II

The Following Winter

SCENE 1: Larina's house.

Tatyana's name-day (12th January) is being feted and the unexpected appearance of a regimental band transforms the occasion into a ball much to the surprise and glee of the guests. The sight of Onegin waltzing with Tatyana causes feminine tongues to wag. Onegin happens to overhear some particularly uncomplimentary remarks from a group of matrons and bitterly regrets his presence at the party. It was Lensky who had so insisted on his coming and Onegin decides to revenge himself on the youth by bestowing his attentions on Olga. Lensky is aghast when he sees his best friend waltzing and apparently flirting with his beloved. An old Frenchman, Triquet, arrives to sing in Tatyana's honour some couplets, after which the Company Commander, the officer responsible for the surprise appearance of the band, announces the cotillion. Again Onegin dances with Olga. When he has done, he addresses Lensky with a note of sarcasm and a heated discussion follows which soon attracts general attention. Working himself up into a fury, Lensky challenges Onegin to a duel and publicly insults Olga. Onegin secretly regrets his actions but is obliged to accept the challenge. Lensky however, continues to revile him and the antagonists have to be separated. In the uproar Lensky bids Olga an everlasting farewell.

SCENE 2: By a water-mill, the following morning at sunrise.

Lensky and his second, Zaretsky, await the arrival of Onegin. Zaretsky is impatient. In a soliloquy Lensky muses on the passing of time and the inevitability of Fate; he is resigned to and seems to sense his coming end; his thoughts fly to his beloved Olga and he pictures her weeping at his grave. Onegin arrives with his French valet, Guillot, whom he presents as his second, much to Zaretsky's disgust. While the seconds discuss the terms of the duel, the thoughts of the two antagonists are identical: a simple reconciliation should put an end to this stupid quarrel. But injured pride and the force of convention prevail. Inexorably the duel proceeds and it is Lensky who, to Onegin's horror, falls dead.

ACT III

Four years have elapsed, during which Onegin, haunted by Lensky's death, has travelled far and wide seeking distraction. Meanwhile, on a family visit to Moscow, Tatyana has been persuaded to accept the suit of an elderly and renowned general, Prince Gremin.

SCENE 1: St. Petersburg. A ball in a fashionable house.

Onegin, who has only just returned to the capital, stands apart from the rest of the company. In the midst of the social whirl he finds his existence more than ever pointless and empty. His attention is arrested by the entry of an aloof and majestic lady; he cannot bring himself to believe that it is Tatyana, although the resemblance is striking. Prince Gremin confirms that it is indeed she and that they have been married for some two years, during which she has brought affection, radiance and vitality to him in his old age. Tatyana has also caught sight of Onegin, but manages to betray nothing of the agitation that seizes her. On the Gremins' departure, Onegin realizes that he has fallen desperately in love with Tatyana.

SCENE 2: A room in Gremin's house, some time later.

Onegin has been bombarding Tatyana

with passionate letters. Alone, Tatyana admits to herself that his pleas have moved and distressed her. When Onegin enters, she reminds him of the past, of his callous rejection of her love. She wonders if his present interest in her might not be inspired by her now exalted social position. However, his fervent protestations convince her of his sincerity and finally she admits that she loves him still. Both muse plaintively on the happiness that might have been. Impetuously Onegin presses her to elope with him, but Tatyana declares that she will remain steadfast and true to her husband. After a struggle she leaves the room, bidding Onegin farewell forever. Onegin is left distraught, overcome by despair.

Dmitri Makaroff

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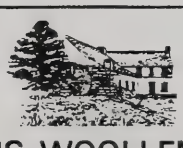
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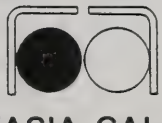
Galina Vishnevskaya, *soprano*

Galina Vishnevskaya, a native of Leningrad, began performing on stage when she was sixteen, and a year later was invited to join the Leningrad Operetta Theatre. Soon after she won a competition to join the Bolshoi Opera where she immediately became a leading soprano. She scored her first great success in the role she performs in this concert with the Boston Symphony, Tatyana in Tchaikovsky's *Eugene Onegin*, and since that first performance she has triumphed in numerous leading operatic roles. It was for Galina Vishnevskaya that Benjamin Britten wrote the soprano part in his *War Requiem*. Both Britten and the late Dmitri Shostakovich have dedicated song cycles to her.

Galina Vishnevskaya made her American debut in 1960 with the Moscow State Symphony and returned the following season to appear with the Metropolitan Opera in *Aida* and *Madame Butterfly*. She has been a guest artist in London's

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Royal Opera House, Covent Garden, the Vienna State Opera and Milan's La Scala. Mme Vishnevskaya is a People's Artist of the U.S.S.R. and has been awarded the Order of Lenin, the highest award granted by the Soviet Union.

Mme Vishnevskaya last appeared with the Boston Symphony Orchestra during the 1975 Tanglewood season, where she performed songs of Mussorgsky and Rachmaninoff and appeared in the Verdi *Requiem* conducted by her husband, Mstislav Rostropovich.

Nicolai Gedda, *Tenor*

Nicolai Gedda, tenor, has the distinction of being the most recorded tenor in the world with 135 recordings to his credit. Possessed of an outstanding linguistic talent, Mr. Gedda's lyrical tenor can encompass almost anything in the field of oratorio, opera, operetta and songs whether the original language be English, French, German, Italian, Russian or Swedish.

Mr. Gedda was born in Sweden of Russian-Swedish parents and studied at the Royal Conservatory of Music in Stockholm. He made his professional debut at the Royal Opera, Stockholm in 1952 in 'Le Postillon de Longjuneau' and created tremendous excitement for his brilliant performance. He made his Metropolitan Opera debut during the 1957-58 season in the title role of Gounod's 'Faust,' and has been a valued member since that time.

Today Nicolai Gedda has behind him an achievement in the operatic world which is unrivalled. He has ranged from Haydn and Mozart, through all the French, German and Italian schools, to contemporary operas by Stravinsky, Orff, Barber and Menotti. He is regarded as the leading operetta tenor of the day and is also renowned as a leading lieder singer and recitalist.

He has worked with almost all of the international conductors of the past twenty years including Beecham, Bernstein, Cluytens, Giulini, Heger, Karajan, Klemperer and Mitropoulos. Amongst the honors he has received for his distinguished contribution to music, the ones most cherished are those bestowed upon him by the late King Gustav VI Adolph of Sweden; the late King Fredrik IX of Denmark, and Pope Paul VI.

Benjamin Luxon, *Baritone*

Benjamin Luxon, baritone, was born in Cornwall, England, and completed his studies at the Guildhall School of Music, where he won the school's Gold Medal. During his early career he was closely associated with the English Opera Group; he sang the title role in the BBC-TV premiere of Benjamin Britten's opera 'Owen Wingrave' and has since appeared at Covent Garden in works by Peter Maxwell Davies, Britten, Puccini and Tchaikovsky, and, with an album of Wolf lieder already to his credit, he is recording all the Schubert song cycles. Mr. Luxon made his debut with the Boston Symphony Orchestra as a soloist in Beethoven's Symphony No. 9 last March. His last appearance with the Boston Symphony was last summer at Tanglewood in Bach's 'St. Matthew Passion.'

Paul Plishka, *Bass*

Paul Plishka, bass, is a native of Old Forge, Pennsylvania, and attended Montclair State College in New Jersey, where he trained under Armen Boyajiian and the Paterson Lyric Opera Theater. At 23, he won the Baltimore Opera Auditions, and shortly thereafter joined the National Company of the Metropolitan Opera. In 1967 he joined the Met's parent company, making his debut in 'La Gioconda. Since then he has performed over thirty roles with them. Mr. Plishka's schedule includes engagements in the United States and Europe and recording with the Cincinnati Symphony under Thomas Schippers. He last appeared with the Boston Symphony Orchestra at Tanglewood this past summer in Beethoven's Symphony No. 9.



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Jean Dupouy, *Tenor*

Tenor Jean Dupouy was born in 1938 in Pau, France, and studied at the Conservatory in that town. He entered the Paris Conservatory in October 1964 and won its Voice Prize in June 1965. Following a number of awards and operatic appearaces throughout France, Mr. Dupouy was engaged by the Paris Opera for the title role in Berlioz' 'Benvenuto Cellini'. He has since sung a number of other roles in Italian and French operas in the same house. Mr. Dupouy last appeared with the Boston Symphony Orchestra during the 1976 Tanglewood season in Berlioz' 'Romeo et Juliette', a work he recorded with that Orchestra during the winter season of 1975.

Lili Chookasian, *contralto*

A native of Chicago, Metropolitan Opera contralto Lili Chookasian is a frequent guest artist with all of the major orchestras of the United States and in many of the most renowned European Festivals, including Bayreuth and Salzburg. Since her New York Philharmonic debut in 1960 Miss Chookasian has established herself in both standard and contemporary repertoire. Her recent appearances have included Schoenberg's *Gurrelieder* with the Bostony Symphony at Tanglewood and a series of Mahler performances with the New York Philharmonic, the San Francisco Symphony, the Detroit Symphony, the Minnesota Orchestra and the Cleveland Orchestra.

Joy Davidson, *mezzo-soprano*

Joy Davidson was born in Fort Collins Colorado of musical parents. At home and abroad she has appeared with many of the world's greatest orchestras and with such conductors as William Steinberg, Georges Pretre and Rafael Fruhbeck de Burgos. During the 1975-76 season Ms Davidson was heard with the Dallas Opera, the Edmunton Opera, the Los Angeles Philharmonic, the Houston Opera, the Boston Symphony at Tanglewood and the Pittsburgh Symphony in both Pittsburgh and Carnegie Hall. Joy Davidson resides in Miami with her husband and three children.

David Arnold, *bass*

David Arnold, a native of Chicago, studied singing at the Chicago Conservatory and received an Artist Diploma degree from the New England Conservatory of Music. Mr. Arnold has appeared as soloist with the Newton Symphony, the Concord Symphony, the Springfield Symphony as well as the New England Conservatory Orchestra. Mr. Arnold last appeared with the Boston Symphony Orchestra in a performance of Schoenberg's *Gurrelieder* during the 1975 Tanglewood season.

Gregory Reinhart, *Bass-Baritone*

Gregory Reinhart, bass-baritone, graduated with distinction in 1974 from The New England Conservatory in Boston, where he now resides. With the Boston Symphony, Mr. Reinhart has appeared in works of Monteverdi, Bach and Stravinsky, with Michael Tilson Thomas and Seiji Ozawa, and last spring sang a complete new translation of Krenek's *Jonny Speilt Auf*, conducted by Gunther Schuller. Mr. Reinhart recently received a grant from the Fromm Foundation for study at the Berkshire Music Center.

Pamela Gore, *Contralto*

Contralto Pamela Gore studied voice at the New England Conservatory of Music in Boston and, prior to that, received a B.A. in German Literature from Swarthmore College. Her musical training includes private study with Oren Brown at the Juilliard School, Gladys Miller at the New England Conservatory and Ethelwyn Smith at Swarthmore College. Ms Gore has received vocal coaching from Martin

Smith, Allen Rogers and Felix Wolfes. Solo appearances by Ms Gore include: Boston Symphony Orchestra, Springfield (Mass) Symphony, Handel and Haydn Society, Chorus Pro Musica, Cantata Singers and the Oratorio Society of New York.

The Chorus

The Tanglewood Festival Chorus, sponsored under the joint auspices of the Berkshire Music Center and Boston University, was formed in 1970. John Oliver, who is Director of Choral and Vocal activities for Tanglewood, a member of the faculty of MIT, and Director of the MIT Glee Club and Choral Society, has been Director of the Festival Chorus since its inception. Members of the chorus, who come from the Greater Boston area, rehearse throughout the year. The Chorus made its debut in 1970 at Symphony Hall in a performance of Beethoven's Ninth Symphony conducted by Leonard Bernstein. Since that time the Chorus has appeared under Music Director Seiji Ozawa, Principal Guest Conductor Colin Davis, and many guest conductors of the Orchestra.

IT MAY NOT BE CHRISTMAS YET, BUT . . .

It's never too early to begin thinking about Christmas presents, and this season we have a unique gift to suggest. It's a new book all about Tanglewood; in fact, it's called 'Tanglewood' and it's written by Herbert Kupferberg, a leading American writer of music. Mr. Kupferberg is a senior editor of Parade magazine and music critic of the National Observer. He is also a regular contributor to the programs of Lincoln Center and the Kennedy Center. His previous books include *Those Fabulous Philadelphians, The Mendelssohns* and *A History of Opera.* To quote from the publishers of the book in describing 'Tanglewood': 'Music mecca, tourists delight, and cultural center, the Berkshire Festival at Tanglewood is one of our most colorful musical traditions.' This is the definitive book on Tanglewood — the people and events, the rich social history, the role and function in the story of music in America. From its beginning over forty years ago it has been a focal point for notable performers — from Koussevitzky to Ozawa. Tanglewood tells not only of one of the most popular music rituals in our history, but evokes with ancedote, drama, and detail the people who have made the Tanglewood mystique. 'Tanglewood', published by McGraw-Hill, is available in the bookstores now.

CHAMBER PLAYERS AT JORDAN HALL

The Boston Symphony Chamber Players open their '77 season this year in a new home — it's Jordan Hall, with the opening concert on Sunday, January 30 at 4 o'clock. This three-concert series (always at 4 o'clock on Sundays; January 30, March 13 and April 17) has subscriptions for sale for only $6, $9 and $12. Orders will be filled if you send your check to Chamber Players Series, Symphony Hall, Boston, MA 02115.

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A Word from Michael Steinberg

I became The Boston Globe's music critic in January 1964 and I stopped in September of this year, something like 2,500 concerts and operas later. My first Globe review was of a Boston Symphony concert that included the premiere of Leonard Bernstein's *Kaddish;* my last was of the Paris Opera production of *Faust* (Going out with Gounod?), so that the final word I heard in line of duty was the angels' cry of "Saved!"

January-February 1964 was a startling change for me, in part because of the switch from a very private professional life — I had been teaching history at the Manhattan School of Music — to an exposed one, in part because I was not prepared to have people find my views on music and its performance, views that to me were altogether reasonable, so weird. And now there are changes again, in the matter of private/public, in colleagues, in the kinds of writing I do, in the schedule on which I'll do it. I won't be home for lunch as often, but I'll be around more evenings and Sundays.

But those are externals. What I really perceive in my professional life is the continuity. Writing criticism was more teaching, but from a different platform and addressed to a different audience. Writing program notes is a return to something more explicitly like teaching, but it will not exclude the asking of questions, which is an essential part of the critic's stance.

More important, the purpose is the same. Whether I teach in a classroom, speak in Cabot-Cahners, whether I write in a newspaper or magazine or in this program book, I do it because I hope I can say something that can help someone hear more and hear better.

I once heard a musician complain about a conductor of a rather non-assertive sort, who, instead of giving decisive signals before an event tended to make corrective gestures during and after. "He's not a conductor," she scornfully said, "he's a music critic." As teacher and as a writer of program notes, I have the advantage over myself as critic in that I can say what I hope are useful things before the event. Not that I am skeptical about criticism (though I certainly am about most critics): if I were, I would not have done it — and done it with passion — all these years. It is only that the program-note writer perhaps has it easier when it comes to scoring direct impact on the way his readers hear music.

Five or six years ago, I wrote a short essay on program notes for the program book of another orchestra. It was never printed because I said that I hoped no one would read the program during the concert, and the manager feared that that would offend or at least discourage his advertisers. I'll say it again, though. Reading about music is no substitute for listening to it, and music will reveal itself to you only when you listen to it. And I do mean "listen" — "to hear attentively . . . to give attention with the ear to some sound or utterance; to make an effort to hear something" *(Oxford English Dictionary)* — and that is something you can't do while reading.

As to what we give you to read, that will depend on the pieces played. Stolzel's amiable music needs no explication, but chances are you have never heard of Stolzel himself, and you might like at least to know who he was and that the most informed of his contemporaries held him in high regard. With the Webern *Passacaglia* or the Brahms *Variations on a Theme of Haydn* you do better to talk about the musical unfolding. Looking at Shostakovich's Symphony No. 4, you cannot ignore the political contexts in which it was composed, rejected, and at last revived. The story of Roger Sessions' cantata, *When Lilacs Last in the Door-yard Bloom'd,* is the story of how a composer lives with a text, but also and inevitably a story of Whitman, Lincoln, and civil war.

Whatever it is, I hope you will read it with pleasure as well as gain. And I hope you will read it before or after the music, not during: the book lasts, but the performance, which is the reason for our coming here, will be gone.

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Tanglewood Festival Chorus

"Well-prepared," "transparent" "beautiful sound," — phrases that are almost routinely applied to performances by the Tanglewood Festival Chorus. Now beginning only its eighth year, the Tanglewood Festival Chorus is ranked in quality only with the choruses of the Chicago and Cleveland Symphony Orchestras, both of much longer standing. How in seven years the Tanglewood Festival Chorus has come to be, in the words of one guest conductor, "One of the great choruses of the world," a virtuosic vocal ensemble capable of performing with the Boston Symphony in any musical style from works of Roger Sessions, to Beethoven, to Haydn and Monteverdi, is the subject of this brief history.

The Chorus was originally formed in 1970 with only 50 singers, to answer the needs of the Tanglewood season for a stable choral group. Choral performances at Tanglewood had formerly been handled by the Berkshire Chorus, composed of Berkshire area residents and the students of the Berkshire Music Center vocal program. When John Oliver, Conductor of the Tanglewood Festival Chorus was appointed director of choral and vocal activities at Tanglewood in 1970, it was his feeling that a core group of Boston-based singers would be a more appropriate foundation for the choral performances at Tanglewood. The singers could be drawn from the great musical resources of the Boston area and would have the added advantage of convenience in rehearsing together during the winter months for the summer programs. The Boston Symphony agreed, and Boston University generously agreed to co-sponsor the Chorus by providing much-needed rehearsal space.

The Chorus had its debut with the Boston Symphony in May of 1970 rather unexpectedly when it was called upon, together with the Chorus Pro Musica, to sing in a performance of Beethoven's *Ninth Symphony* with Leonard Bernstein that was substituted for another program that had to be cancelled during the Orchestra's special celebration of the Beethoven centennial.

That first Tanglewood season, in 1970, included performances of Luigi Nono's *Il Canto Sospeso*, Mozart, *Cosi Fan Tutte*, and, in combination with groups from other Boston area choruses, the Mahler *Second Symphony* with Leonard Bernstein, and the Berlioz *Requiem* with Seiji Ozawa. The experiment was deemed a success, and plans were made for the following season. This time enlarged to 80 singers, and without assistance from other groups (although with the addition of the vocal students for some performances), the chorus sailed through one of the most incredible eight week seasons any choral group has surely ever had. Bach *Magnificat*, Monteverdi *Vespers of 1610*, Beethoven *Missa Solemnis* (the preparation for which included a six hour chorus rehearsal with Leonard Bernstein lasting till midnight, which has become a much loved chorus legend, gleefully recounted each year by older members to new ones in an informal, but firmly established initiation rite), Mozart *Requiem*, Schubert *Mass in G*, and winding up with Berlioz *Damnation of Faust*. Looking back on it, I have no memory of the chorus members having felt intimidated or pressured by such a schedule of major choral masterpieces — perhaps we simply didn't know any better.

In any case, it was a stunning success, and the Tanglewood Festival Chorus had proved itself. The following season, 1971-72, the chorus was again expanded, this time to its present size of 120 singers. The story since then has been one of continual advance in quality, and a corresponding expansion of the role the chorus plays in the activities of the Boston Symphony. Although originally created to perform Primarily at Tanglewood, the Tanglewood Festival Chorus now is an equally important part of the orchestra's Boston and New York seasons, as well as its recording program. The Chorus' first appearance on records was in the Boston Symphony's impressive recording of Berlioz *Damnation of Faust*, led by Music Director Seiji Ozawa, a performance which won John Oliver and Seiji Ozawa a Grammy nomination for best choral performance on records of 1975. Since then, the Chorus has participated in re-

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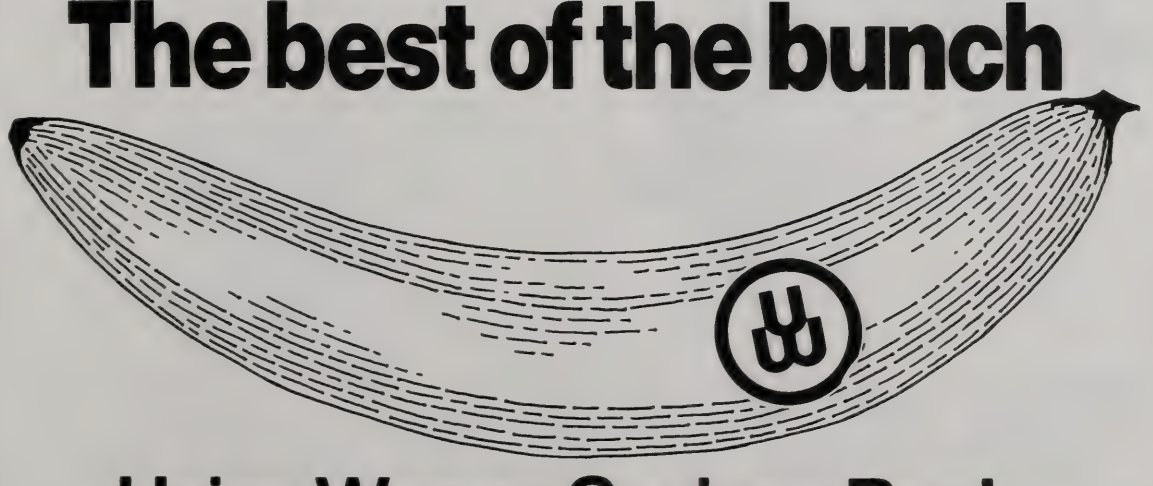
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cordings of Ravel *Daphnis and Chloe* (complete) with Seiji Ozawa, and the orchestra's yet to be released Ives *4th Symphony*, and Liszt *Faust Symphony*, conducted by Seiji Ozawa and Leonard Bernstein, respectively.

The major role in the Chorus' development is of course that of its talented and dynamic conductor, John Oliver. He is the one who prepares the Chorus for its eventual meeting with the conductor; he drills and cajoles the ensemble in an enormous variety of musical styles, painstakingly rehearses the diction in English, French, German, Latin and Russian, and develops the knowledge of vocal technique that produces the lush sound for which the Chorus is known. In addition, he works closely with the conductor throughout the final week of rehearsals, making sure the Chorus is able to carry through fully on the desires of the conductor — a role which one guest conductor described as "playing Aaron to my Moses."

He also has the huge task of hearing and evaluating the hundreds of singers who audition for places in the Chorus every year, and of selecting the best 120 among them, as all chorus members must re-audition each year to retain their membership. The Chorus auditions, unusual in that singers are heard only in vocal quartets after a thorough rehearsal on the audition piece, are designed to mirror the performance experience. You may have noticed and wondered about the fact that in performances of the Tanglewood Festival Chorus the men and women, and in fact all the voice parts, are mixed together on the stage, instead of standing in clearly defined sections of Soprano, Alto, Tenor and Bass, as do most other choruses. This set-up, known as a "hashed" line-up, or simply as "John's way," has a number of distinct advantages over the more traditional arrangement, and has won the whole-hearted support of the conductors the Chorus has worked with. First, it helps eliminate problems of pitch, since each singer is able to hear all the parts around him, and therefore can "tune" his own singing to the total texture and sound of the music. Secondly, it makes it necessary for each singer to learn and be able to sing his/her part strongly and independently, and not lean on others for support. Another effect is that it makes each chorus member feel and sing like a soloist, while still blending in with the ensemble.

This season you will have many opportunities to hear the Tanglewood Festival Chorus in performance with the Boston Symphony Orchestra. Our season opens with Tchaikovsky's great masterpiece, *Eugene Onegin*, conducted by Seiji Ozawa, and sung in Russian — the Chorus' first venture into that language. In December, in a special concert, the Chorus, cut to 65



singers for this performance, will sing Handel's *Messiah* with Colin Davis, in the Boston Symphony's first performance of this work in Boston. January brings another chance at the Russian language, with Prokofief's *Alexander Nevsky*, led by Mstislav Rostropovich. In early April you can hear Colin Davis conduct the Chorus and the Orchestra in Beethoven's *Mass in C*, and Stravinsky's *Symphony of Psalms*, and the end of April will see Roger Sessions' difficult cantata, *When Lilacs Last in the Dooryard Bloom'd*.

Jane Stein
Manager
Tanglewood Festival Chorus

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Saturday November 13 at 8:30 pm
SEIJI OZAWA Conductor
Bartok: Music for Strings, Percussion and Celeste
Beethoven: Piano Concerto No. 4
MURRAY PERAHIA
Wagner: Tannhauser Overture

Friday November 26 at 2:00 pm
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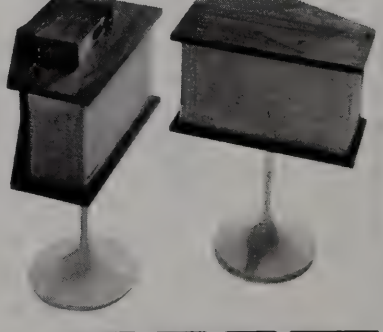
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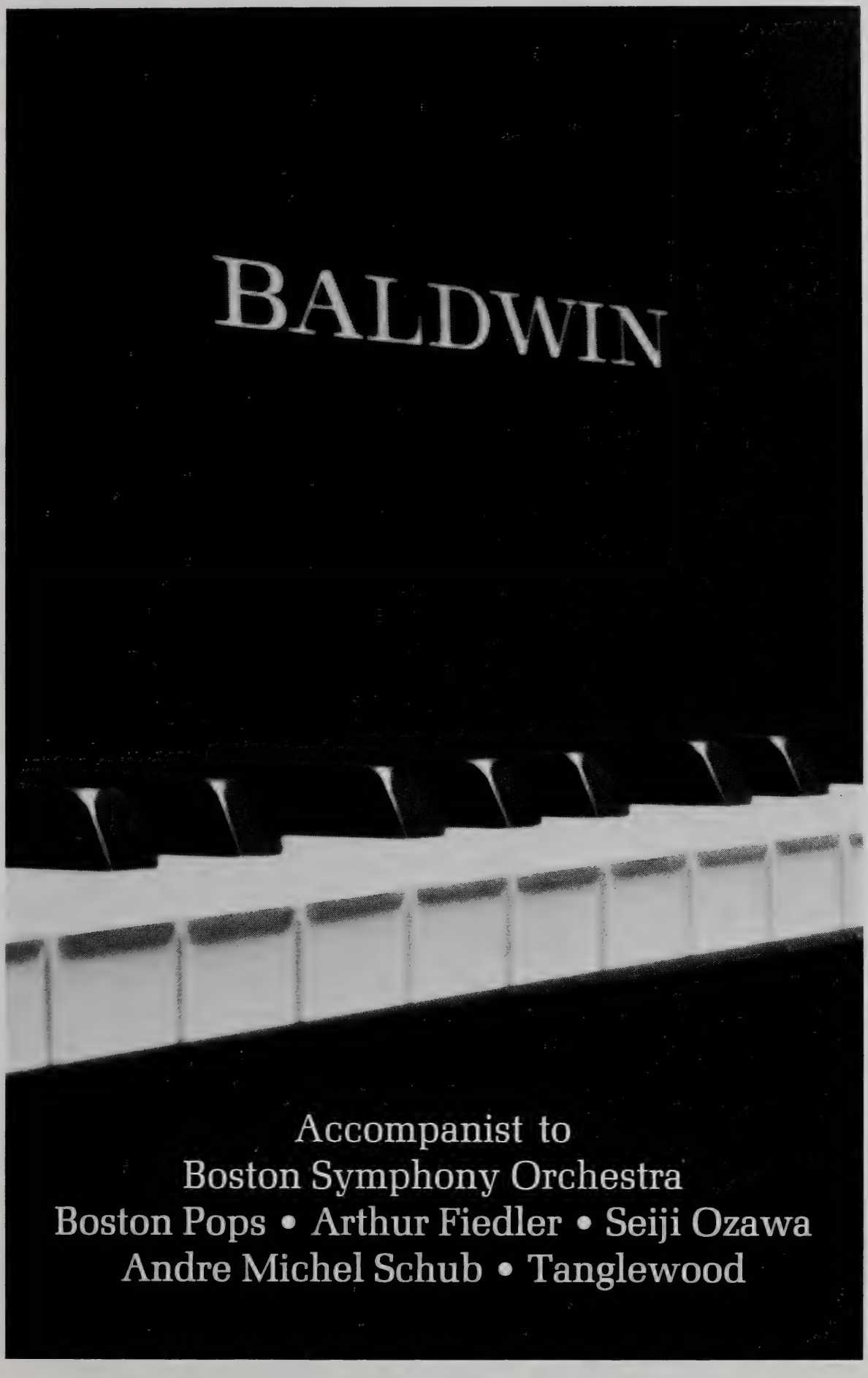
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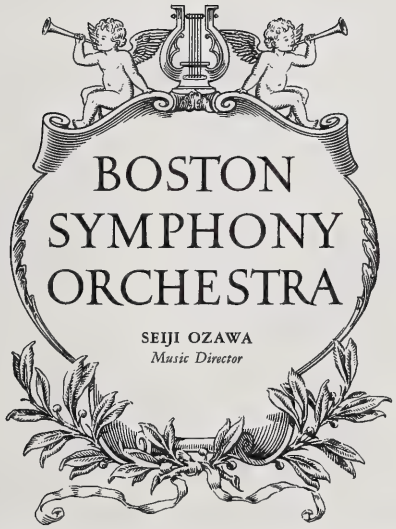


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ACT I
SCENE I

The garden of the Lárin estate. On the left, the house with its terrace; on the right a tree, its branches overhanging a flowerbed. At the back of the stage an old tumble-down trellis from behind which, through a mass a foliage, one glimpses the church and the village. Evening is approaching.

Lárina is seated under the tree, making jam and listening to her daughters singing; Filíppyevna stands beside her and helps with the jam-making. During the second stanza of Tatyána's and Olga's duet the two old women begin to chat.

The sound of singing is heard from inside the house. The doors leading onto the terrace are open.

TATYANA, OLGA
Slïkháli-l ví za róshei glás nóchnói
Did you hear beyond the grove the voice nocturnal
pevtsá lubví, pevtsá svóyéi pecháli?
of the singer of love, the singer of his sorrow?
Kógdá pólá v chás útrenni mólcháli,
When the fields at the hour of morning were silent,
sviréli zvúk uníłïï i próstói, slïkháli-l ví?,
the pipe's sound, doleful and simple, did you hear?,
tógdá sviréli zvúk etc.
then the pipe's sound etc.

LARINA
Óné póyút, i yá pevála
They are singing, and I too used to sing it
v davnó próshédshïye gódá,
in long past years,
tí pómnish-li, i yá pevála.
do you remember? I too used to sing it.

TATYANA
Vzdókhnúli-l ví, . . .
Did you sigh, . . .

NURSE
Ví bíli mólódï tógdá!
You were young then!

OLGA
Vzdókhnúli-l ví, . . .
Did you sigh, . . .

LARINA
Kák yá lubíla Richardsóna!
How I loved Richardson!

TATYANA
. . . vnimáya tíkhïï glás . . .
. . . *listening to the quiet voice . . .*

OLGA
. . . vnimáya . . .
. . . *listening to . . .*

NURSE
Ví bíli mólódï tógdá!
You were young then!

TATYANA
. . . pevtsá lubví, . . .
. . . *of the singer of love, . . .*

OLGA
. . . tíkhïï . . .
. . . *the quiet . . .*

LARINA
Ne pótómú, chtóbï próchlá, . . .
Not that I ever read him, . . .

TATYANA
. . . pevtsá svóyéï pecháli? . . .
. . . *the singer of his sorrow? . . .*

OLGA
. . . glás pevtsá lubví, pevtsá pecháli? . . .
. . . *voice of the singer of love, the singer of his sorrow? . . .*

LARINA
. . . nó v starinú knážhná Alína,
. . . *but in the old days Princess Alina,*
móyá móskóvskaya kuzína, . . .
my Moscow cousin, . . .

TATYANA
. . . Kógdá v lesákh . . .
. . . *When in the forests . . .*

LARINA
. . . tverdíla chástó mné ó nóm.
. . . *spoke so often to me about him.*

NURSE
Dá, pómnu, pómnu!
Yes, I remember, I remember!

TATYANA
. . . ví yúnóshu vidáli, . . .
. . . *you saw the youth, . . .*

OLGA
. . . Kógdá ví yúnóshu vidáli, . . .
. . . *When you saw the youth, . . .*

LARINA
Akh, Grandisón! . . .
Ah, Grandison! . . .

NURSE
V tó vréma bíl yeshó zheníkh suprúg vásh, . . .
At that time he was still a suitor, your husband was,

LARINA
. . . akh, Richardsón!
. . . *ah, Richardson!*

NURSE
. . . nó ví pónevóle . . .
. . . *but you willy-nilly . . .*

TATYANA, OLGA
. . . vstrecháya vzór yevó pótúkhshïkh gláz, . . .
. . . *meeting the gaze of his bedimmed eyes, . . .*

LARINA
. . . Ákh, Grandisón! . . .
. . . *Ah, Grandison! . . .*

NURSE
. . . tógdá mechtáli ó drugóm,
. . . *at that time used to dream of another,*
kótóríï sérdtsem i umóm . . .
who in heart and mind . . .

TATYANA
. . . vzdŏkhnúli-l ví? . . .
. . . did you sigh? . . .

OLGA
. . . vzdŏkhnúli-l ví? . . .
. . . did you sigh? . . .

LARINA
. . . Ákh, Richardsón! Ved ón bíl . . .
. . . Ah, Richardson! After all he was . . .

NURSE
. . . vám nrávilsa gŏrázdŏ bóle!
. . . pleased you much more!

OLGA
. . . vzdŏkhnúli-l ví? . . .
. . . did you sigh? . . .

LARINA
. . . slávniĭ fránt, igrók . . .
. . . a fine dandy, a gambler . . .

TATYANA
. . . vzdŏkhnúli-l ví? . . .
. . . did you sigh? . . .

LARINA
. . . i gvárdiyi serzhánt.
. . . and a Guards sergeant.

OLGA
. . . vzdŏkhnúli-l ví? . . .
. . . did you sigh? . . .

NURSE
Davnó prŏshédshiye gŏdá!
Long past years!

TATYANA
. . . vzdŏkhnúli-l ví? . . .
. . . did you sigh? . . .

LARINA
Kák yá bĭlá vsegdá ŏdéta!
How I was always dressed up!

OLGA
. . . vzdŏkhnúli-l ví? . . .
. . . did you sigh? . . .

NURSE
Vsegdá pŏ móde!
Always in the fashion!

TATYANA
. . . vzdŏkhnúli-l ví? . . .
. . . did you sigh? . . .

LARINA
Vsegdá pŏ móde i k litsú!
Always in the fashion and becomingly!

OLGA
. . . vzdŏkhnúli-l ví? . . .
. . . did you sigh? . . .

NURSE
Vsegdá pŏ móde i k litsú!
Always in the fashion and becomingly!

TATYANA, OLGA
. . . vzdŏkhnúli-l ví, vstrecháya vzór . . .
. . . did you sigh, when you met the gaze . . .

LARINA
Nó vdrúg bĕz mŏyevó sŏvéta . . .
But suddenly without my being consulted . . .

NURSE
Svezlí vnezápnŏ vás k ventsú, . . .
They took you off suddenly to church to be married, . . .

TATYANA
. . . pŏtúkhshĭkh gláz, vzdŏkhnúli-l ví? . . .
. . . of his bedimmed eyes, did you sigh? . . .

OLGA
. . . pŏtúkhshĭkh gláz, . . .
. . . of his bedimmed eyes, . . .

NURSE
. . . pŏtóm, chtóbï rasséyat góre, . . .
. . . then, to dispel your grief, . . .

TATYANA
. . . vzdŏkhnúli-l ví? . . .
. . . did you sigh? . . .

OLGA
. . . vzdŏkhnúli-l ví? . . .
. . . did you sigh? . . .

LARINA
Ákh, kák yá plákala snachála,
Ah, how I wept at first,
s suprúgŏm chút ne razvelás, . . .
from my husband I nearly separated, ...

NURSE
. . . sudá priyékhal bárin vskóre, . . .
. . . hither came the master soon after, . . .

TATYANA
. . . vzdŏkhnúli-l ví? . . .
. . . did you sigh? . . .

OLGA
. . . vzdŏkhnúli-l ví, vzdŏkhnúli-l ví? . . .
. . . did you sigh, did you sigh? . . .

LARINA
. . . pŏtóm khŏzáĭstvŏm zanalás, . . .
. . . then I busied myself with running the house, . .

NURSE
. . . ví tút khŏzáĭstvŏm zanalis,
. . . here you busied myself with running the house,
privíkli i dŏvólnï stáli, . . .
you got used to it and became contented, . . .

TATYANA, OLGA
. . . vzdŏkhnúli-l ví?
. . . did you sigh?

LARINA
. . . privíkla i dŏvólna stála!
. . . I got used to it and became contented!

NURSE
. . . i sláva Bógu!
. . . and praise be to God!

LARINA, NURSE
Privíchka svïshe nám daná,
Habit from Heaven to us is given,

zaména shástiyu ònâ,
a substitute for happiness it is;

dá, ták-tŏ, ták!
yes, that's so, that's so!

Privíchka etc. . . .
Habit etc. . . .

LARINA
Kŏrsét, albóm, knážhnú Pŏlínu,
Corset, album, Princess Pauline,

stikhóv chuvstvítelnïkh tetrád,
copy-book of sentimental verse,

yá vsó zabíla . . .
all of it I have forgotten . . .

NURSE
Stáli zvát Akúlkŏi
You began to call the maid "Akulka";

prézhnuyu Selínu,
the one you used to call "Céline",

i ŏbnŏvíli nakónéts . . .
and mended at last . . .

LARINA
Ákh! . . .
Ah! . . .

LARINA, NURSE
. . . na váte shláfrŏk i chepéts!
. . . *the quilted dressing gown and the mob-cap!*

Privíchka etc. . . .
Habit etc. . . .

LARINA
Nó múzh mená lubíl serdéchnŏ, . . .
But my husband loved me with all his heart, . . .

NURSE
Nó bárin vás lubíl serdéchnŏ, . . .
But the master loved you with all his heart, . . .

LARINA
. . . vŏ vsóm mné véril ón bespéchnŏ.
. . . *in all things he trusted me without concern.*

NURSE
. . . vŏ vsóm vám véril ón bespéchnŏ.
. . . *in all things he trusted you without concern.*

LARINA, NURSE
Privíchka etc.
Habit etc.

(From off-stage a chorus of peasants is heard approaching.)

CHORUS LEADER
Bŏlát mŏyí skórï nózhenki sŏ pŏkhódushki, . . .
They ache, my swift little feet, from trudging, . . .

PEASANTS
. . . skórï nózhenki sŏ pŏkhódushki!
. . . *swift little feet, from trudging!*

CHORUS LEADER
Bŏlát mŏyí bélï rúchenki sŏ rabótushki, . . .
They ache, my white little hands, from drudging, . . .

PEASANTS
. . . bélï rúchenki sŏ rabótushki!
. . . *white little hands from drudging!*

Shemít mŏyó retivóye sérdtse sŏ zabótushki!
It aches, my ardent heart does, from caring!

Ne znáyu, kak bít,
I don't know what to do

kak lubéznŏvŏ zabít!
how to forget my darling boy!

Bŏlát mŏyí skórï etc.
They ache, my swift etc.

Bŏlát mŏyí bélï etc.
They ache, my white etc.

(The Peasants enter carrying, to the fore, a decorated sheaf.)

Zdrávstvuĭ, mátushka bárïna!
Greetings, little mother, your ladyship!

Zdrávstvuĭ, násha kŏrmilitsa!
Greetings, our benefactress!

Vót mí prishlí k tvŏyéĭ mílosti,
Here we have come to your Grace,

snóp prineslí razukráshennïĭ!
a sheaf we have brought, all decorated it is!

S zhátvŏĭ pŏkónchili mí!
With the harvest we have finished!

LARINA
Chtó zh, i prekrásnŏ, veselítes,
Well, then, that's excellent, make merry,

yá ráda vám.
I'm happy to see you.

Prŏpóĭte chtó-nibúd pŏveselĕĭ!
Sing us something jolly!

PEASANTS
Izvólte, mátushka, pŏtéshïm bárïnu!
Certainly, little mother, let's entertain her Ladyship!

Nú, dévki, v krúg skhŏdítes!
Come on, girls, in a ring! Come together!

Nú, chtó zh ví, stanŏvítes, stanŏvítes!
Well, what are you waiting for? Take your places, take your places!

(During the following chorus the peasant girls dance with decorated sheaf. Tatyana and Olga come out onto the balcony.)

PEASANTS
Uzh kak pŏ mŏstú, mŏstóchku,
Once along a bridge, a little bridge,

pŏ kalínŏvïm dŏsóchkam,
along the guelder rose planks,

váĭnu, váĭnu, váĭnu, váĭnu,
vainu, vainu, vainu, vainu,

pŏ kalínŏvïm dŏsóchkam,
along the guelder rose planks,

tút i shól-prŏshól detína,
here came passing along a fine, strapping young fellow,

slóvnŏ yágŏdă — malína,
every bit as tempting as a raspberry,

váĭnu, etc.
vainu, etc.

slóvnŏ yágŏda — malína
every bit as tempting as a raspberry.

Na plechí nesót dubínku,
On his shoulder he carries a cudgel,

pŏd pŏlóĭ nesót vŏlínku,
under one skirt of his coat he carries his bagpipes.

váĭnu, etc.
vainu, etc.

pŏd pŏlóĭ nesót vŏlĭ́nku,
under one skirt of his coat he carries his bagpipes,

pŏd drugóĭ nesót gudóchek,
under the other he carries his whistle,

dŏgadáĭsa, míl druzhóchék,
just you guess, dear little friend

váĭnu, etc.
vainu, etc.

dŏgadáĭsa, míl druzhóchek.
just you guess, dear little friend.

Sólntse sélŏ, tĭ́ ne spísh-li?
The sun has set, aren't you asleep

Líbŏ vĭ́ĭdi, líbŏ vĭ́shli,
Either come out yourself, or else send out,

váĭnu, etc.
vainu, etc.

líbŏ vĭ́ĭdi, líbŏ vĭ́shli
either come out yourself, or else send out

líbŏ Sáshu, líbŏ Máshu, líbŏ dúshechku Paráshu,
either Sasha, or Masha, or darling little Parasha,

váĭnu, etc.
vainu, etc.

líbŏ dúshechku Paráshu!
or darling little Parasha,

Líbŏ Sáshu, líbŏ dúshechku Paráshu,
Either Sasha, or darling little Parasha,

líbŏ Sáshu, líbŏ Máshu, líbŏ dúshechku Paráshu,
either Sahsa, or Masha, or darling little Parasha,

líbŏ Sáshu, líbŏ Máshu, líbŏ dúshechku Paráshu!
either Sasha, or Masha, or darling little Parasha!

Paráshenka vĭkhŏdíla,
Little Parasha came out,

s mílĭm réchi gŏvŏríla,
with her sweetheart she had a talk,

váĭnu, etc.
vainu, etc.

s mílĭm réchi gŏvŏríla:
with her sweetheart she had a talk:

"Ne bessúd-ka, móĭ druzhóchek,
"Don't think ill of me, my dear little friend,

v chóm khŏdíla, v tom i vĭ́shla!
what I had on is what I've come out in!

V khúdenkŏĭ vo rubashónke,
In my poor little shift,

vŏ kŏrótkŏĭ pŏnizhónke,
in my short little petticoat

váĭnu, etc.
vainu, etc.

v khúdenhŏĭ vŏ rubashónke,
in my poor little shift,

vŏ kŏrótkoĭ pŏnizhónke!"
in my short little petticoat!"

"Ne bessúd-ka, etc. . . .
"Don't think ill of me, etc. . . .

Váĭnu, etc.
Vainu, etc.

TATYANA
(a book in her hand)

Kak yá lublú pŏd zvúki pésen étikh
How I love to the sounds of these songs

mechtámi unŏsítsa inŏgdá
in reverie to wander off sometimes

kudá-tŏ, kudá-tŏ, dalekó!
somewhere, somewhere, far away!

(She comes down from the balcony and approaches her mother.)

OLGA

Akh, Tánа, Tánа! Vsegdá mechtáyesh tĭ́!
Oh, Tanya, Tanya! Always day-dreaming, you are!

A yá ták nĕ v tebá,
But I am so unlike you,

mné véselŏ, kŏgdá yá pénye slĭ́shu.
I feel light-hearted when I hear them singing.

(doing a few steps of the peasants' dance)

"Uzh kak pŏ mŏstú, mŏstóchku,
"Once along a bridge, a little bridge,

pŏ kalinŏvĭm dŏsóchkam! . . ."
along the guelder rose planks! . . ."

(Olga caresses her mother, then comes forward to the footlights to sing the following number. Larina, Tatyana and Filíppyevna surround her.)

Yá nĕ spŏsóbna k grústi tómnŏĭ,
I am not capable of languid melancholy,

yá ne lublú mechtát v tishĭ́,
I do not like to day-dream in silence,

il na balkóne nóchyu tómnŏĭ
or on the balcony by night in the dark

vzdĭkhát, vzdĭkhát, vzdĭkhát
to sigh, to sigh, to sigh

iz glubinĭ́ dushĭ́.
from the depths of the soul.

Zachém vzdĭkhát, kŏgdá shástlivŏ
Why sigh, when full of happiness

mŏyí dní yúnĭye tekút?
my days of youth flow gently by?

Yá bezzabótna i shălŏvlíva,
I am carefree and playful;

mená rebónkŏm vsé zŏvút!
a child they all call me!

Mné búdet zhĭ́zn vsegdá, vsegdá milá,
For me will life always, always be sweet,

i yá ŏstánus, kak ' i prézhde,
and I shall remain as before,

pŏdóbnŏ vétrenŏĭ nadézhde,
like light-headed hope,

rezvá, bespéchna, veselá!
playful, carefree, gay!

pŏdóbnŏ vétrenŏĭ, etc.
like light-headed, etc.

Yá nĕ spŏsóbna, etc.
I am not capable, etc.

LARINA

(The Nurse and Tatyana move away from the others.)

Nú tĭ́, mŏyá vŏstrúshka,
Well now, my witty little one,

vesólaya i rézvaya tĭ́ ptáshka
merry and playful little bird that you are,

yá dúmayu, plását seĭchás gŏtóva,
I think that now you're ready to start dancing,

ne právda-li?
isn't that true?

NURSE

Tanúsha! A, Tanúsha! Chtó s tŏbóĭ?
Little Tanya! Oh, little Tanya! What's up with you?

Uzh ne bŏlná-li tĭ́?
You're not ill, are you?

TATYANA
Nét, nána, yá zdóróva.
No, nurse, I'm well.

LARINA *(turning to the peasants)*
Nú mílïye, spasíbŏ vám za pésni!
Well, my dears, thank you for the songs!
Stupáïte k flígelu.
Go over to the wing.

(to the Nurse)

Filíppyevna, a tí velí im dát viná.
Filíppyevna, see that they're given vodka.
Prŏshláïte, drúgi!
Goodbye, my friends!

PEASANTS
Prŏshláïte, mátushka!
Goodbye, little mother!

(The peasants go off, the Nurse following them. Tatyana sits down on the terrace steps and is absorbed in her book.)

OLGA
Mamásha, pŏsmŏtríte-ka na Tánu!
Mama, just take a look at Tanya!

LARINA
A chtó? I vprám, mŏí drúg,
What is it? Indeed, my dearest,
bledná tí óchen!
you're pale! Very much so!

TATYANA
Yá vsegdá takáya,
I'm always like that,
ví ně trevózhtes, máma!
Don't be alarmed mama!
Óchen interésnŏ to, chtó chitáyu.
It's very interesting, what I'm reading.

LARINA *(laughing)*
Tak ŏt-tŏvó bledná tí!
So that's why you're pale!

TATYANA
Da kák zhe, máma,
How else could it be, mama?
póvest múk serdéchnïkh
This story of the torments of the heart
vlublónnïkh dvúkh mená vŏlnúyet,
of two lovers agitates me,
mné ták zhál íkh, bédnïkh!
I'm so sorry for them, the poor things!
Ákh! kák ŏní stradáyut, kák oní stradáyut!
Ah, how they suffer, how they suffer!

LARINA
Pólnŏ, Tána!
Enough, Tanya!
Bïválŏ yá, kak tï,
It used to be that I, like you,
chitáya knígi éti, vŏlnŏválas.
when reading such books would get upset.
Vsó étŏ ví mïsel.
All of it is made up.
Prŏshlí gŏdá, i yá uvídela,
The years went by and I came to see
chtó v zhízni nét geróyev,
that in real life there were no heroes,
spŏkóĭna yá.
calm and contented am I now.

OLGA
Naprásnŏ ták pŏkóĭnï,
A pity you're so calm and contented!
smŏtríte, fártuk vásh ví snát zabíli!
Look! Your apron! You've forgotten to take it off!
Nú kak priyédet Lénskiĭ chtó tŏgdá?
What if Lenski should come, what then?

(She laughs. Larina hurriedly takes off her apron.)

OLGA
Chú! Pŏdëzháyet któ-tŏ, étŏ ón!
Listen! Someone's driving up! It is he!

LARINA
I v sámŏm déle!
It is indeed!

TATYANA
(looking out from the terrace)
Ón ne ŏdín . . .
He's not alone . . .

LARINA
Któb étŏ bíl?
Who could it be?

NURSE
(in a flurry, hurrying in with a boy servant)
Sudárïna, priyékhal Lénskiĭ bárin,
Milady, Master Lenski's just come;
s ním gŏspŏdín Ónégin!
with him is Mr Onegin!

TATYANA
Akh! Skŏréye, ubegú!
Oh! Quick I'll run away!

(is about to run off, but is restrained by Larina)

LARINA
Kudá tí, Tána? Tebá ŏsúdăt!
Where are you off to, Tanya? People will talk!
Bátushki, a chépchik mói na bŏkú!
Heavens! And my mob-cap's all to one side!

(The Nurse straightens Tatyana's dress and, gesturing to her not to be afraid, leaves.)

OLGA *(to her mother)*
Velíte zhe prŏsít!
Have them shown in, then!

LARINA *(to the boy servant)*
Prŏsí skŏréĭ, prŏsí!
Show them in, quick, show them in!

(The boy runs off. In great agitation the ladies prepare to greet their visitors.)
(Onegin and Lenski enter. Lenski kisses Larina's hand and bows respectfully to the young ladies.)

LENSKI
Mesdames! Yá na sebá vzál smélŏst
Mesdames! I have taken on myself the liberty
privésti priyátela! Rekŏmendúyu vám:
of bringing a friend! May I present you
Ónégin, mŏí sŏséd.
Onegin, my neighbour.

ONEGIN
Yá óchen **shástliv**!
I'm very honoured!

LARINA *(bashfully)*
Pŏmíluĭte, mí rádï vám;
Oh please . . . we're happy to see you
prisádte! Vót dócheri mŏí!
Won't you sit down? Here are my daughters!

ONEGIN
Yá óchen, óchen rád!
I'm very, very happy!

LARINA
Võĭdómte v kómnatï, il, mózhet bït, khŏtíte
Let's go in, or, perhaps, you'd prefer
na vólnŏm vózdukhe ŏstátsa?
to stay in the fresh air.
Proshú vás, bez tseremóni búdte,
I beg you, don't stand on ceremony;
mí sŏsédi, ták nám chinítsa néchevŏ!
we're neighbours, so for us to be formal is pointless!

LENSKI
Preléstnŏ zdés! **Lublú** yá étŏt sád,
It's delightful here! I love this garden,
ukrómnïĭ i **tenístïĭ**!
it's secluded and shady!
V **nóm** ták uyútnŏ!
In it it's so comfortable!

LARINA
Prekrásnŏ! Pŏídú
Splendid! I'll go
pŏkhlŏpŏtát yá v dóme pŏ khŏzáĭstvu,
and see to things in the house
a ví gŏstéĭ zaĭmíte . . .
and you entertain the guests . . .
Yá seichás!
I'll be back shortly!

(She goes off, making a sign to Tatyana not to be shy. Lenski and Onegin move to the right. Tatyana and Olga remain, standing seperately, on the other side of the stage.)

ONEGIN
Skazhí, kŏtóraya Tatyána?
Tell me, which one is Tatyana?

TATYANA
Yá dŏzhdalás, ŏtkrílis óchi!
My waiting is at an end! My eyes have been opened!

OLGA
Ákh, znála, znála yá, chtó pŏyavlénye Ŏnégina . . .
Ah I knew, I knew that the arrival of Onegin . . .

LENSKI
Da tá, kŏtŏraya grustná i mŏlchaliva . . .
Oh, the one who is sad and silent . . .

ONEGIN
Mné óchen lubŏpítnŏ znát.
I'm very curious to know.

OLGA
. . . prŏizvedót na vsékh bŏlshóye vpechatlénye . . .
. . . would make on all a great impression . . .

LENSKI
. . . kak Svetlána!
. . . like Svetlana!

ONEGIN
Neúzhtŏ tí vlublón v **menshúyu**?
Surely you aren't in love with the younger one?

TATYANA
Yá znáyu, . . .
I know, . . .

LENSKI
A chtó?
What do you mean?

TATYANA
. . . znáyu, étŏ ón!
. . . I know: this is he!

OLGA
. . . i vsékh sŏsédeĭ razvlechót! . . .
. . . and all the neighbours will be diverted! . . .

ONEGIN
Yá víbral bï drugúyu, . . .
I would have chosen the other one, . . .

TATYANA
Uví, **tepér** . . .
Alas, now . . .

OLGA
. . . Pŏídót dŏgádka za dŏgádkŏĭ, . . .
. . . There will follow conjecture after conjecture, . . .

ONEGIN
. . . kŏgdá b yá bíl, kak tí, poét!
. . . if I had been, like you, a poet!

TATYANA
. . . i **dni** i nóchi . . .
. . . both my days and my nights . . .

OLGA
. . . **Vsé** stánut tŏlkŏvát ukrádkŏĭ . . .
. . . all will start talking in secret

LENSKI
Ákh, **mílïĭ** drúg, vŏlná i **kámen**, . . .
Ah, dear friend, wave and rocky cliff, . . .

ONEGIN
V chertákh u **Ólgi** . . .
In her features Olga . . .

TATYANA
. . . i zhárkïĭ **ŏdinókïĭ** són, . . .
. . . and my burning, solitary sleep, . . .

OLGA
. . . shutít, sudít **ne** bez grekhá!
. . . pleasantries, judgements not without malice!

LENSKI
. . . **stikhí** i próza, **lód** i **plámen** . . .
. . . verse and prose, ice and flame . . .

ONEGIN
. . . zhízni **nét**, tóch v tóch . . .
. . . has no life, she's exactly like . . .

TATYANA
. . . vsó, vsó . . .
. . . everything, everything . . .

OLGA
Põĭdót dŏgádka . . .
There'll follow conjecture . . .

LENSKI
. . . **ne** stól . . .
. . . are not so . . .

ONEGIN
. . . v Vandikóvŏĭ madónne! . . .
. . . a Van Dyck madonna! . . .

TATYANA
. . . napómnit óbraz **mílïĭ**, . . .
. . . will remind me of his dear image, . . .

OLGA
. . . za dŏgádkŏĭ, vsé stánut tŏlkóvát ukrádkŏĭ, . . .
. . . after conjecture, all will start talking in secret, . . .

LENSKI
. . . razlíchnï **mezh** sóbóĭ! Vólná i **kámen**, . . .
. . . different one from the other! Wave and rock, . . .

ONEGIN
. . . Kruglá, krasná lítsóm óná, kak éta glúpaya . . .
. . . Round, ruddy of face is she, like that stupid . . .

TATYANA
. . . bez úmolku vólshébnŏĭ silóĭ vsó **búdet** . . .
. . . ceaselessly with magic power everything will . . .

OLGA
. . . shutít, sudít **ne** bez grekhá i Táne . . .
. . . pleasantries, judgements not without malice and for Tanya . . .

LENSKI
. . . lód i **plámen**, **stikhí** i próza, . . .
. . . ice and flame, verse and prose, . . .

ONEGIN
. . . luná na étŏm glúpóm, . . .
. . . moon in that stupid, . . .

TATYANA
. . . **mné tverdít** ŏ **nóm** i dúshu zhéch **lubví** ógnóm!
. . . speak to me of him and burn my soul with love's fire!

OLGA
. . . i Táne próchit zhěnikhá!
. . . and for Tanya to put him forward as a suitor!

LENSKI
. . . lód i **plámen ne** stól razlíchnï **mezh** sóbóĭ,
. . . ice and flame are not so different one from the other
kak mí vzaímnŏĭ raznŏtóĭ!
as we in our mutual difference!

ONEGIN
. . . glúpom **nebŏsklóne**!
. . . stupid sky!

ONEGIN
Kruglá, krasná lítsóm óná kak éta . . .
Round, ruddy of face is she, like that . . .

TATYANA
Vsó **búdet mné tverdít** ŏ **nóm** . . .
Everything will speak to me of him . . .

OLGA
Põĭdót dŏgádka za dŏgádkŏĭ . . .
There'll follow conjecture after conjecture . . .

LENSKI
Vólná i **kámen**, lód i **plámen**, . . .
Wave and rock, ice and flame, . . .

ONEGIN
. . . glúpaya luná na étŏm glúpŏm . . .
. . . stupid moon in that stupid . . .

TATYANA
. . . i dúshu . . .
. . . and my soul . . .

OLGA
. . . i stánut . . .
. . . and they'll start . . .

LENSKI
. . . **stikhí** i próza . . .
. . . verse and prose . . .

ONEGIN
. . . **nebŏsklóne**!
. . . sky!

LENSKI
. . . **ne** stól razlíchnï **mezh** sóbóĭ, kak . . .
. . . are not so different one from the other, as . . .

TATYANA
. . . zhéch **lubví** ógnóm!
. . . will burn with love's fire!

OLGA
. . . Táne próchit zhěnikhá!
. . . putting him forward as a suitor for Tanya!

LENSKI
. . . mí vzaímnŏĭ raznŏtóyu!
. . . we in our mutual difference!

ONEGIN
Yá víbral bï drugúyu!
I would have chosen the other one!

(Lenski goes up to Olga. Onegin inspects Tatyana in a rather off-hand manner while she stands with eyes downcast; then he goes up to her and engages her in conversation.)

LENSKI *(with ardour)*
Kak **shástliv**, kak **shástliv** yá,
How happy, how happy I am,
yá snóva vízhus s **vámi**!
once again I meet with you!

OLGA
Vcherá mí **vídelis**, mné kázhetsa!
Yesterday we met, I think!

LENSKI
O dá, nó vsózh **dén** tsélïĭ,
Oh yes, but still a day, a whole day,
dólgïĭ **dén** prŏshól v razlúke, — étŏ véchnŏst!
a long day has passed in separation; that's an eternity!

OLGA
Véchnŏst! Kakóye slóvŏ stráshnóye!
Eternity! What a dreadful word!
Véchnŏst! **Dén** ŏdín . . .
Eternity! Just one day? . . .

LENSKI
Dá, slóvo stráshnoye,
Yes, it's a dreadful word,
nó ne dlá móyei lubví!
but not for my love!

(Lenski and Olga go off.)

ONEGIN *(addressing Tatyana with cold civility)*
Skazhíte mné, yá dúmayu,
Tell me, I think
bíváyet vám preskúchno zdés,
it gets very boring for you here
v glushí, khótá preléstnoi, nó dalókoi?
in these remote parts, albeit delightful, but so far away?
Ne dúmayu, chtob mnógo razvlechéni
I don't think that many amusements
danó vám bílo.
are likely to come your way.

TATYANA
Yá chitáyu mnógo.
I read a lot.

ONEGIN
Právda, dayót nám chténye
True: reading does give us
bézdnu píshi dlá umá i sérdtsa,
a vast amount of food for mind and heart,
nó ne vsegdá sidét nám mózhno s knígoi!
but not always can we sit with a book!

TATYANA
Mechtáyu inógdá, bródá pó sádu.
I daydream sometimes, wandering about in the garden.

ONEGIN
O chóm zhe ví mechtáyete?
About what then do you daydream?

TATYANA
Zadúmchivost móyá pódruga
Pensiveness has been my companion
ot sámikh kolíbélnikh dnéi.
from the very days of the cradle.

ONEGIN
Yá vízhu, ví mechtátelni uzhásno,
I see you are a daydreamer, terribly much so;
i yá takím kogdá-to bíl!
I too was such a one once.

(Onegin together with Tatyana goes off into the garden; meanwhile Lenski returns with Olga.)

LENSKI *(with passionate warmth)*
Yá lublú vás, yá lublú vás, Ólga,
I love you, I love you, Olga,
kak ódná bezúmnaya dushá poéta
as only the mad soul of a poet
yeshó lubít ósuzhdená.
ever more to love is condemned.
Vsegdá, vezdé ódno mechtánye,
Always, everywhere only one longing,
ódno privíchnoye zhelánye,
only one habitual desire,
odná privíchnaya pechál!
only one habitual sorrow!
Yá ótrok bíl tobói plenónnii,
I as a boy was captivated by you;
serdéchnikh múk yeshó ne znáv,
the heart's torments being as yet unknown to me,
yá bíl svidétel umilónnii
I witnessed, moved by tender emotion,
tvoikh mladéncheskikh zabáv!
your childhood games!
V tení khranítelnoi dubrávi
In the shade of the guardian grove
yá razdelál tvói zabávi, ákh!
I shared your games, ah!
yá lublú tebá, yá lublú tebá,
I love you, I love you,
kak ódná dushá poéta tólko lúbit,
as uniquely the soul of a poet alone can love,
tí ódná v móikh mechtányakh,
you alone are in my reveries,
tí ódno móyo zhelánye,
you alone are my desire,
tí mné rádost i stradánye
you for me are both joy and suffering.
yá lublú tebá, yá lublú tebá
I love you, I love you
i nikógdá, nichtó:
and never shall anything,
ni ókhlazhdáyushaya dál,
neither chilling distance,
ni chás razlúki, ni vesélya shúm
nor the hour of parting, nor merriment's din
ne ótrezvát dushí,
shall ever make sober a soul
sógrétoi dévstvennim ógnóm lubví!
warmed by the virgin fire of love!

OLGA
Pod króvom sélskoi tishiní . . .
In the shelter of rural tranquility . . .
. . . rósli s tóbóyu vméste mí . . .
. . . we grew up together . . .

LENSKI
Yá lublu tebá!
I love you!

OLGA
. . . i, pómnish, próchili ventsi . . .
. . . and, do you remember? marriage crowns were foretold . . .
. . . uzh v ránnem détstve nám stobói náshi otsi!
. . . even in early childhood for us by our parents!

LENSKI
Yá lublú tebá, lublú tebá!
I love you, love you!

(Larina and the Nurse come out onto the terrace. Night is falling. By the end of the Scene it is completely dark.)

LARINA
Á vót i ví! Kudá zhe délas Tánа?
Ah, there you are! But where has Tanya got to?

NURSE
Dólzhno bít, u prudá gulávet s góstem;
She must be by the lake, strolling with our guest;
póidú yeyó póklikat.
I'll go and call her.

LARINA
Da skazhí-ka yéi, pórá de v kómnati,
And tell her I think it's time to go in

gŏstéĭ gŏlódn'ikh pŏpótchevat chém Bóg pŏslál!
and entertain our hungry guests with whatever God has given us!

(to Lenski)
Prŏshú vás, pŏzháluĭte!
Please, won't you come in?

LENSKI
Mí vsléd za vámi!
We will follow you.

(The Nurse goes off. The stage remains empty for a short while. Onegin and Tatyana appear, the Nurse following at a distance, trying to overhear what is being said. Onegin sings his words calmly crossing the stage; his last words are given from the terrace. Tatyana still appears highly embarrassed.)

ONEGIN
Móĭ **dáda** sámĭkh chéstnĭkh právil,
My uncle, a man of the most honourable principles,
kŏgdá **ne** v shútku zanemóg,
when seriously he was taken ill,
ón uvazhát **sebá** zastávil
respect to himself he enforced
i lúchshe vídumat **ne** móg.
and it was the best thing he could think up.
Yevó **primér** drugím naúka.
His example may for others serve as a lesson.
No, Bózhe móĭ, kakáya skúka
But, my God what a bore
s bŏlním sidét i **dén**, i nóch,
with an invalid to sit both day and night
ne ŏtkhŏdá **ni** shágu próch!
without moving a step away!

NURSE
Mŏyá gŏlúbka, sklŏnív gŏlóvku
My little dove, with drooping head
i glázki opustív, idót smirnénkŏ;
and little eyes downcast, walks along meekly;
stĭdlíva bólnŏ! A i tó!
she's shy, dreadfully so! I wonder!
Ne priglanúlsa-li yéĭ bárin étŏt nóvĭĭ!
Has she perhaps taken a fancy to this new gentleman?

(she goes off shaking her head thoughtfully)

CURTAIN

ACT I

SCENE II

Tatyana's room. It is very simply furnished. Simple, old-fashioned white wood chairs, upholstered in chintz. Short, little chintz curtains to match on the window. A bed, above which is a book shelf. A chest of drawers on which is a small cloth and a small standing mirror. Some vases with flowers. By the window a table with an ink-stand and writing materials.

When the curtain rises Tatyana is sitting in front of the mirror. She is plunged in thought. The Nurse stands near her. Tatyana is in a white nightdress.

NURSE
Nú, zăbŏltálas yá!
Well, enough chattering from me!
Pŏrá uzh, Tánа,
It's time, Tanya;
ránŏ **tebá** yá razbuzhú k **ŏbédne**,
early in the morning I'll wake you for mass
zasní skŏréĭ.
go to sleep quickly.

(Lethargically Tatyana gets up, goes over to the bed and sits on it. The Nurse caresses her.)

TATYANA
Ne spítsa, nánа, zdés tak dúshnŏ,
I don't feel sleepy, nurse, in here it's so close;
ŏtkróĭ ŏknó i **sád** kŏ **mné**.
open the window and sit by me.

NURSE *(Opens the window and sits on a chair beside Tatyana.)*
Chtó, Tánа, chtó s tŏbóĭ?
Why, Tanya, what's the matter with you?

TATYANA
Mné skúchnŏ, pŏgŏvŏrím ŏ **stariné**.
I feel depressed; let's talk about bygone times.

NURSE
Ŏ chóm zhe, Tánа?
About what then, Tanya?
Yá, bĭválŏ, khranila v pámati
I used to have tucked away in my memory
nemálŏ starínnĭkh bĭléĭ i **nebĭlíts**,
quite a lot of old stories, both true and imaginary ones,
prŏ zlíkh dukhóv i prŏ **devíts**,
about evil spirits and about maidens;
a **níne** vsó **temnó mné** stálŏ,
but now it's gone all dark in my mind.
chtó znála, tó zabíla.
what I used to know I've forgotten now.
Dá! Prishlá khudáya cheredá!
Yes! The bad time of life has come for me!
Zashíblŏ!
It hurts!

TATYANA
Rasskazhí **mné**, **nánа**,
Tell me, nurse,
prŏ váshĭ stárĭye gŏdá;
about you people in bygone years;
bĭlá tí vlublená tŏgdá?
were you in love then?

NURSE
I pólnŏ, **Tánа**,
Get along with you, Tanya!

v náshï léta mí ne slïkháli prŏ lubóv,
In our time we never even heard of love,
a tó pŏkóïnitsa svekróv
otherwise my late mother-in-law
mená bï sŏgnalá sŏ svéta.
would have driven me from off the face of the earth.

TATYANA
Da kák zhe tí venchálas, nána?
But how then did you get married, nurse?

NURSE
Ták, vídnŏ, Bóg velél!
Thus, obviously, God willed it!
Móï Vána mŏlózhe bíl mená, móï svét,
My Vanya was younger than I, my love,
a bílo mné trinádtsat lét!
and I was thirteen!
Nedéli dvé khodíla svákha
For about two weeks the match-maker kept on calling
k mŏyéï rŏdné i, nakŏnéts,
on my family and, finally,
blagŏslŏvíl mená ŏtéts!
he gave me his blessing, my father did!
Yá górkŏ plákala sŏ strákha,
Bitterly I wept with fear;
mné s pláchem kósu rasplelí
with weeping they undid my maiden's plait
i s pényem v tsérkŏv pŏvelí.
and with singing to church they led me.
I vót vvelí semyú chuzhúyu . . .
And so they brought me into a family of strangers . . .
Da tí ne slúshayesh mená!
But you're not listening to me!

TATYANA *(She embraces the nurse and sings with passionate animation.)*
Ákh, nána, nána, yá stradáyu, yá tŏskúyu,
Ah, nurse, nurse, I suffer, I grieve,
mné tóshnŏ, mílaya mŏyá;
I feel wretched, my dear;
yá plákat, yá rïdát gŏtóva!
to weep, to sob I'm ready!

NURSE
Dítá mŏyó, tí nezdŏróva;
My child, you're unwell;
Gòspód pŏmiluï i spasí!
Lord have mercy and save us!
Dáï ŏkroplú tebá svatóï vŏdóyu,
Let me sprinkle you with holy water,
tí vsá gŏrísh!
you're all on fire!

TATYANA *(hesitantly)*
Yá ne bŏlná;
I'm not sick;
yá, znáyesh, nána . . . yà . . . vlublená . . .
I, do you know, nurse . . . I'm . . . in love . . .
ŏstáv mená, ŏstáv mená;
leave me, leave me;
yá vlublená . . .
I'm in love . . .

NURSE
Da kák zhe . . .
But what . . .

TATYANA
Pŏdí, ŏstáv mená ŏdnú.
Go, leave me to be by myself.
Dáï, nána, mné peró, bumágu,
Give me a pen, some paper, nurse,
da stól pridvin; ya skórŏ lágu . . .
and move the table up; soon I'll go to bed . . .

(The Nurse does Tatyana's bidding.)

Prŏstí!
Adieu!

NURSE
Pŏkóïnoï nóchi, Tána!
Good night, Tanya!

(She leaves. For some time Tatyana remains plunged in thought, then she gets up with great agitation, a look of determination on her face.)

TATYANA *(with inspiration, strength and passion)*
Puskáï pŏgíbnu yá, nó prézhde
Let me perish, but first
yá v ŏslepítelnŏï nadézhde
in blinding hope
blazhénstvo tómnŏye zŏvú,
dark bliss I summon,
yá négu zhízni uznayú!
the rapture of life I recognize!
Yá pyú vŏlshébnïï yád zheláni,
I drink the magic poison of desire,
mená presléduyut mechtí!
I am beset by reveries!
Vezdé, vezdé peredŏ mnóï
Everywhere, everywhere before me is
móï iskusítel rŏkŏvóï,
my fatal tempter,
vezdé, vezdé ón predŏ mnóyu!
everywhere, everywhere he is before me!

(She goes up to her writing table, sits down, writes for a while, then stops.)

Nét, vsó ne tó! Nachnú snachála!
No, that's still not it! I'll start all over again!

(She tears up the letter.)

Akh! Chtó sŏ mnóï! Yá vsá gŏrú . . .
Ah! What's the matter with me! I'm all on fire . . .
ne znáyu, kák nachát!
I don't know how to begin!

(She writes, then stops and reads over what she has written.)

Yá k vám pishú, chevó zhe bóle?
To you I write; what more then?
Chtó yá mogú yeshó skazát?
What more can I say?
Tepér yá znáyu v vásheï vole
Now I know it is in your power
mená prezrényem nakazát!
with your disdain to punish me!
Nó ví, k mŏyéï neshástnŏï dóle
But you . . . for my unfortunate plight
khŏt káplu zhálŏsti khraná,
if only one drop of pity you retain,
ví ne ŏstávite mená
you will not abandon me.
Snachála yá mólchat khŏtéla;
At first I wanted to remain silent;

pŏvérte, mŏyevó stïdá
believe me, about my shame

vï ne uználib nikŏgdá,
you would not have found out ever,

nikŏgdá
ever!

(putting the letter aside)

O dá, klälás yá sŏkhranít v dushé
O yes, I swore to preserve hidden within my soul

priznánye v strásti pïlkŏï i bezúmnŏï!
my avowal of passion, ardent and mad!

Uvï Ne v silakh yá vladét svŏyéï dushóï!
Alas! I haven't the strength to control my own soul!

Púst búdet tó, chtó bït dŏlzhnó só mnóï!
Let it happen, whatever must happen to me!

Yemú priznáyus yá!
To him I'll admit everything!

Smeléï! Ón vsó uznáyet!
Courage! He shall know all!

(She writes)

Zachém, zachém vï pŏsetíli nás?
Why, why did you visit us?

V glushï zabïtóvŏ selénya
In the remote depths of a forgotten country dwelling

yá b nikŏgdá ne znála vás,
I'd never have known you,

ne ználab górkŏvŏ muchénya.
I wouldn't have known such bitter torment.

Dushï neópïtnŏï vŏlnénya
An inexperienced soul's emotional agitation

smiriv, só vrémenem, kák znát?-
having been pacified, with time, who knows?,

pŏ sérdtsu yá nashlá bï drúga,
to my liking I might have found a dear one,

bïlá bï vérnaya suprúga
I would have been a faithful spouse

i dŏbrŏdételnaya mát . . .
and a virtuous mother . . .

(She is plunged in thought, then suddenly rises.)

Drugóï!
Another!

Nét, nikŏmú na svéte
No, not to anyone else in the whole world

ne ŏtdalá bï sérdtsa yá!
would I have given away my heart!

Tó v vïshnem suzhdenó sŏvéte,
That is decreed in the council on high,

tó vóla néba: yá tvŏyá!
that is the will of Heaven: I am yours!

Vsá zhïzn mŏyá bïlá zalógŏm
All my life has been a pledge

svidánya vérnŏvŏ s tóboï;
of this inevitable meeting with you;

yá znáyu, tï mné póslan Bógŏm,
I know you have been sent to me by God,

dŏ gróba tï khranítel móï!
till the grave you are my keeper!

Tï v snŏvidényakh mné yävlálsa,
You in dreams appeared to me,

nezrímïï, tï uzh bïl mné mil,
as yet unseen, you already were dear to me,

tvóï chúdnïï vzglád mená tŏmíl,
your wonderful gaze filled me with longing

v dushé tvóï gólŏs razdaválsa!
in my soul your voice resounded!

Davnó . . . nét, étŏ bïl ne són!
Long ago . . . no, it had not been a dream!

Tï chut vŏshól, yá vmig uznála,
No sooner had you arrived, I instantly recognized you,

vsá ŏbŏmléla, zapïlála
I was altogether stupified, began to blaze with passion

i v mïslakh mólvila: vót ón, vót ón!
and in my thoughts uttered: here he is, here he is!

Ne právda-l, yá tebá slïkhála:
Is it not true, I had heard you often before:

tï gŏvóril só mnóï v tishï,
you had spoken with me in the silence,

Kŏgdá yá bédnïm pómŏgála
when to the poor I gave succour

ili mŏlítvŏï uslazhdála tŏskú dushï?
or with prayer sought to allay the anguish of my soul?

I v étŏ sámŏye mgnŏvénye
And at this very instant

ne tï-li, milŏye vidénye,
was it not you, dear vision, that

v prŏzráchnŏï temnŏté melknúl,
in the limpid darkness momentarily flashed into view?

priniknuv tíkhŏ k izgólóvyu,
Nestling softly by my pillow,

ne tï-l s ŏtrádŏï i lubóvyu,
was it not you that, with joy and love,

slóvá nadézhdï mné shepnúl?
words of hope for me have just whispered?

(She goes to the table and again sits down to write. Shortly, however, she stops writing and appears to be plunged in thought. The following words are sung with great feeling.)

Któ tï móï ángel-li khranítel
Who are you? Are you my guardian angel?

ili kŏvárnïï iskusítel?
Or are you an insidious tempter?

Móï sŏmnénya razreshï
My doubts, dou you resolve them!

Bït mózhet, éto vsó pustóye
Perhaps this, all of it, is nonsense;

ŏbmán neópïtnŏï dushï
the self-deception of an inexperienced soul,

i suzhdenó sŏvsém inóye? . . .
and what is fated is something altogether different . . .

(Again she gets up and walks up and down the room plunged in thought.)

Nó tak i bït! Sudbú mŏyú
But so be it! My fate

ŏtnïne yá tebé vrucháyu,
henceforth I to you entrust,

pered tŏbóyu slózï lyú,
before you my tears I shed,

tvŏyéï zashitï umŏláyu, umŏláyu!
your protection I beseech, I beseech!

(With passion and strength.)

Vŏŏbrazi: yá zdés ŏdná!
Imagine: I, here, am alone!

Niktó mená ne pónimáyet!
No one understands me!

(She comes to the front of the stage and sings the following with ever increasing ardour and animation.)

Rassúdŏk móï iznemŏgáyet,
My mind faints with exhaustion

i mólcha gíbnut yá dŏlzhná!
and in silence I must perish!

Yá zhdú tebá,
I await you,

yá zhdú tebá! Yedínïm slóvŏm
I await you! With one word
nadézhdï sérdtsa ŏzhïví,
the hopes of my heart revive,
il són tăzhólïï pererví,
or this oppressive dream break off with,
uví, zaslúzhennïm, uví, zaslúzhennïm ukórŏm!
alas, a deserved, alas, a deserved reproach!
(Quickly goes to the table and hurriedly finishes the letter.)
Kŏncháyu!
I finish!
(She gets up and seals the letter)
Stráshnŏ perechést . . .
It's too frightening to read over . . .
stïdóm i strákhŏm zamiráyu . . .
with shame and fear my heart stops beating . . .
nó mné pŏrúkoï chést yevó
but for me as a guarantee is his honour
i smélŏ yéï sebá vveráyu!
and boldly to it myself I entrust!
(She goes up to the window and draws back the curtain. Daylight comes bursting into the room.)

Akh! Nóch minúla, prŏsnúlŏs vsó,
Ah! Night is past, everything is awake
i sólnïshkŏ vstayót.
and the dear little sun is rising.
(She sits by the window.)
Pastúkh igráyet . . .
The shepherd is playing his pipe . . .
spŏkóïnŏ vsó . . .
At peace is everything . . .
A yá-tŏ! Yá-tŏ!
Whilst I! I!

(She is plunged in thought. The door opens softly and the Nurse enters.)

NURSE *(before noticing Tatyana)*
Pŏrá ditá mŏyó! Vstavái!
It's time, my child! Get up!
(catching sight of Tatyana)
Da tí krasávitsa, gotóva!
Why, you, my pretty one, are ready!
O, ptáshka ránnaya mŏyá!
Oh, my little early bird!
Vechór uzh kák bŏyálas yá . . .
Last night, oh how afraid I was . . .
Nu, şláva Bógu, tí ditá, zdŏróva!
Well, glory to God, you, my child, are well!
Tóski nŏchnóï i slédu nét,
Of the anguish of last night there's not even a trace,
litsó tvŏyó, kak mákŏv tsvét!
your face is the colour of poppies!

(Tatyana moves away from the window and picks up the letter.)

TATYANA
Akh, nána, sdélaï ŏdŏlzhénye . . .
Ah, nurse, do me a favour . . .
NURSE
Izvól, ródnaya, prikazhí.
Of course, my own darling, tell me what I can do for you.
TATYANA
Ne dúmaï . . . Právŏ . . . pŏdŏzrénye . . .
Don't think . . . Really . . . the suspicion . . .
nó vidísh . . . ákh, ne ŏtkazhí
but you see . . . ah, don't refuse! . . .

NURSE
Móï drúg, vót Bóg tebé pŏrúkŏï . . .
My dearest, as God's my witness . . .
TATYANA
Iták, pŏshlí tikhónkŏ vnúka
Then send without attracting attention your grandson
s zapískŏï étŏï k Ó . . . k tŏmú . . .
with this note to O . . . to the one . . .
k sŏsédu, da velí yemú,
to our neighbour, and tell him
chtób ón ne gŏvŏríl ni slóva,
that he mustn't utter a word,
Chtób ón, chtób ón ne nazïvál menyá
that he mustn't, that he mustn't mention my name.

NURSE
Kŏmú zhe, mílaya mŏyá?
But who to, my dear?
Yá nínche stála bestŏlkóva!
I, these days, have become muddle-headed!
Krugóm sŏsédeï mnógŏ yést,
Round about there are many neighbours,
kudá mné ikh i perechést,
how can I possibly go through them all?
kŏmú zhe, kŏmú zhe, tí tólkŏm gŏvŏrí!
Who to, then? Who to then? Tell me clearly!

TATYANA *(impatiently)*
Kák nedŏgádliva tí, nána!
How slow-witted you are, nurse!

NURSE
Serdéchnïï drúg, uzh yá stará,
My own heart's friend, I'm old now,
stará, tupeyet rázum, Tánа;
old! They're getting blunt, my wits are, Tanya!
a tó, bïválŏ, yá vŏstrá:
But back in the old days I was quick-witted;
bïválŏ, bïválŏ, mné
in the old days, in the old days for me
slóvŏ bárskŏï vóli . . .
one word of my masters' wishes . . .

TATYANA
Akh, nána, nána, dŏ tŏvó-li!
Oh, nurse, nurse, that's not the point!
Chtó núzhdï mné v tvŏyóm umé,
What need have I of your wits?
tí vidísh, nána, délŏ ŏ pismé!
you see, nurse, the affair concerns this letter!

NURSE
Nu, délŏ, délŏ, délŏ, . . .
Indeed, certainly, certainly, certainly, . . .

TATYANA
Chtó núzhdï, nána, mné v tvŏyóm umé!
What need have I, nurse, of your wits?

NURSE
Ne gnévaïsa, dushá mŏyá, tí znáyesh: nepŏnátna yá!
Don't get angry, dear heart! You know I'm slow to understand

TATYANA
. . . K Ónéginu, . . .
. . . *To Onegin, . . .*

NURSE
Nu, délŏ, délŏ!
Certainly, certainly!

TATYANA
. . . K Ŏnéginu . . .
. . . to Onegin . . .

NURSE
Yá pŏnălá!
I understand now!

TATYANA
. . . s pismóm . . .
. . . with this letter . . .

TATYANA
. . . k Ŏnéginu . . .
. . . to Onegin . . .

NURSE
Nu, nu, ne gnévaĭsa, . . .
Come, come, don't get angry, . . .

TATYANA
. . . pŏshlí tí vnúka, nána!
. . . send your grandson, nurse!

NURSE
. . . dushá mŏyá, tí znáyesh: nepŏnátna yá!
. . . dear heart, you know I'm slow to understand!

NURSE
Da chtó zh tí snóva pŏblednéla?
But why again have you turned pale?

TATYANA
Ták, nána, právŏ nichevó!
No matter, nurse, really it's nothing!
Pŏshlí zhe vnúka svŏyevó!
Do send your grandson, then!

(The Nurse, having taken the letter, still stands in a state of bewilderment. Tatyana motions her to go. The Nurse goes as far as the door, where she stops, ponders and then comes back into the room. Finally, showing that she has understood what is required of her, she leaves. Tatyana sits down at the table and leaning her elbows on it, is again plunged in thought.)

CURTAIN

ACT I

SCENE III

Another part of the garden of the Larin estate. Thick clumps of lilac and acacia, a rather ancient park bench, flowerbeds, overgrown and neglected, etc. Through the shrubbery in the background one catches glimpses of the serving girls of the house; they are busy picking berries.

CHORUS OF GIRLS
Dévitsï, krasávitsï,
Maidens, beautiful maidens,
dúshenki, pŏdrúzhenki!
little darlings, sweet playmates!
Razigráĭtes dévitsï,
Begin to frolic, maidens,
Razguláĭtes mílïya!
begin to make merry, dear ones!
Zatanite pésenku,
Strike up the dear little song,
pésenku zavétnuyu,
the dear, cherished song,
zamanite mólŏdtsa
lure the fine lad
k khŏrŏvódu náshemu!
to our round dance!
Kak zamánim mólŏdtsa,
As soon as we have lured the fine lad,
kak zavídim ízdali,
as soon as we catch sight of him in the distance,
razbezhímtes, mílïya,
let's all run off in different directions, dear ones,
zakidáyem víshenyem,
let's pelt him all over with berries, cherries,
víshenyem, malínŏyu,
berries, cherries, with raspberries
krásnŏyu smŏródinŏï!
with red currants!
Ne khŏdí pŏdslúshïvat
Don't come eavesdropping
pésenki zavétnïya,
on our dear cherished songs,
ne khŏdí pŏdsmátrivat
don't come spying
ígrï náshi dévichyi.
on our girlish games.
Dévitsï, krasávitsï, etc. . . .
Maidens, beautiful maidens, etc. . . .

(Tatyana rushes in and collapses exhausted, on the bench.)

TATYANA
Zdés ón . . . zdés Yevgéni!
He's here . . . Eugene's here! . . .
O Bózhe! chtó pŏdúmal ón!
O my God! What could he have thought of me!
Chtó skázhet ón? . . .
What will he say? . . .
Ákh, dlă chevó,
Ah, why,
stenányu vnáv dushí bŏlnóï,
giving heed to the groans of my suffering soul
ne sŏvladáv samá sŏbóï,
failing to control myself,
yemú pismó yá napisála!
to him that letter did I write?
Dá! Sérdtse mné tepér skazálŏ,
Yes! My heart now has told me
chtó nasmeyótsa nadŏ mnóï
that he will only laugh at me,
móï sŏblaznítel rŏkóvóï!
my fatal tempter!

Ó Bózhe móĭ! Kák yá **nesh**ástna,
Oh, my God! How unhappy I am,
kák yá zhalká! Shagí . . . vsó blízhe . . .
how wretched! Footsteps . . . ever nearer . . .
dá, étŏ ón, étŏ ón!
Yes, it is he, it is he!

(Onegin enters. Tatyana jumps to her feet. Onegin walks up to her. She lowers her head.)

ONEGIN *(with dignity, calmly and somewhat coldly)*
Vĭ mné pisáli,
You have written to me,
ne ŏtpiráĭtes. Yá prŏchól
don't deny it. I have read
dushĭ dŏvérchivŏĭ priznánya,
a trusting soul's avowal,
lubví nevínnŏĭ izliyánya,
an innocent love's effusion;
mné vásha iskrennóst milá!
to me your candour is pleasing!
Ŏná v vŏlnénye privelá
Into agitation it has brought
davnó umólknuvshĭya chúvstva.
long since silenced emotions.
Nó vás khvalít yá ne khŏchú,
But praise you I will not;
yá za neyó vám ŏtplachú
for it I'll repay you
priznányem tákzhe bez iskússtva.
with an avowal equally artless.
Primíte zh íspŏved mŏyú,
Receive, then, my confession;
sebá na súd vám ŏtdayú!
myself to your judgment I surrender!

TATYANA
Ó Bózhe! Kák ŏbídnŏ i kák bólnŏ!
O my God! How galling and how painful!

(She lowers herself onto the bench.)

ONEGIN
Kŏgdá bĭ zhízn dŏmáshnim krúgŏm
If my life within a domestic circle
yá ŏgranichit zakhŏtél
I wished to confine,
Kŏgdá b mné bít ŏtsóm, suprúgŏm
if to be a father, a spouse
priyátnĭĭ zhrébi pŏvelél,
gentle fate had ordained for me,
tó, vérnŏ b, króme vás ŏdnóĭ
then, probably, apart from you alone
nevéstĭ ne iskál inóĭ.
another bride I would not seek.
Nó yá ne sózdan dlá blazhénstva,
But I have not been created for bliss;
yemú chuzhdá dushá moyá;
a stranger to it is my soul.
naprásn váshĭ sŏvershénstva,
In vain are your perfections;
ikh nedŏstóin vóvse yá.
unworthy of them altogether am I.
Pŏvérte, sóvest v tóm pŏrúkŏĭ,
Believe me, my conscience vouches for it,
suprúzhestvŏ nám búdet múkŏĭ.
matrimony for us would be torment.

Yá skólkŏ ni lubíl bĭ vás,
No matter how much I loved you,
privíknuv, razlublú tŏtchás.
once accustomed to you, I'd cease to love you immediately.

Sudíte zh ví, kakíya rózĭ
Consider then what roses
nám zagŏtóvit Gimenéĭ,
for us Hymen would have in store
i, mózhet bít, na mnógŏ dnéĭ!
and, maybe, for many a day!

(with animation)

Mechtám i gódam nét vŏzvráta,
Reveries and past years cannot be brought back,
ákh, nét vŏzvráta,
ah, cannot be brought back,
ne ŏbnŏvlú dushí mŏyéĭ!
I cannot renew my soul!
Yá vás lublú lubóvyu bráta,
I love you with the love of a brother,
lubóvyu bráta,
with the love of a brother,

il, mózhet bít, yeshó silnéĭ!
or, maybe, even more intensely!
Il, mózhet bít . . . Il, mózhet bít,
Or, maybe . . . Or, maybe,
yeshó, yeshó silnéĭ!
even more, even more intensely!
Pŏslúshaĭte zh mená bez gnéva
Listen, then, to me without anger:
smenít ne ráz mladáya déva
more than once does a young maiden change
mechtámi lókhkiya mechtí.
one set of insubstantial reveries for another.
Uchítes vlástvŏvat sŏbŏĭ, . . .
Learn to master yourself, . . .

CHORUS OF GIRLS *(offstage; they remain unseen)*
Dévitsï, krasávitsï, dúshenki, pŏdrúzhenki!
Maidens, beautiful maidens, little darlings, sweet playmates!

ONEGIN
. . . ne vsákiĭ vás, kak yá, pŏímót, . . .
. . . not everyone will understand you as I have, . . .

CHORUS
. . . Razïgráĭtes, dévitsï, . . .
. . . Begin to frolic, maidens, . . .

ONEGIN
. . . k bedé neópïtnŏst vedót!
. . . to misfortune does inexperience lead!

CHORUS *(as if gradually moving away into the distance)*
. . . razguláĭtes, mílïya,
. . . begin to make merry, dear ones,
kak zamánim mólŏdtsa, . . .
as soon as we have lured the fine lad, . . .

(Onegin offers his arm to Tatyana. She gives him a long, beseeching look, then, as if obeying a reflex, rises and, leaning on his arm, slowly leaves with him.)

. . . kak zavídim ízdali,
. . . as soon as we catch sight of him in the distance,
razbezhímtes, milïya,
let's all run off in different directions, dear ones,
zakidáyem víshenyem.
let's pelt him all over with berries, cherries.
Ne khŏdí pŏdslúshïvat,
Don't come eavesdropping,
ne khŏdí pŏdsmátrivat
don't come spying
ígrï náshĭ dévichyi!
on our girlish games!

CURTAIN

ACT II

SCENE I

The reception room, brightly lit, of the Larins' house. A chandelier hangs in the centre and, along the sides, are wall brackets with tallow candles. A waltz is in progress. The guests are in evening dress long out of fashion; there are some military gentlemen in uniforms of the 1820's. The more elderly gentlemen sit together in groups, keen spectators of the dancing. Doting mamas with reticules occupy chairs ranged along the walls. Onegin is dancing with Tatyana, and Lenski with Olga. Larina bustles about, constantly crossing from one side of the stage to the other with the preoccupied air of a solicitous hostess.

CHORUS OF GUESTS
Vót ták surpríz,
Well, what a surprise!
nikák ne ožhïdáli
Never did we expect
vŏyénnŏï múzïki.
a military band!
Vesélye khŏt kudá!
Merry-making! So much of it!
Davnó uzh nás ták ne ugoshváli!
Along time, indeed, since we were regaled to such a feast!
Na slávu pír!
A glorious banquet!
Ne právda-l, gŏspŏdá?
Isn't that so, ladies and gentlemen?

SOME GUESTS
Brávo, brávo, vót ták surpríz nám, . . .
Bravo, bravo! What a surprise for us, . . .

OTHERS
Uzh davnó nás ták ne ugŏsháli! . . .
Indeed, a long time since we were regaled to such a feast!

SOME GUESTS
. . . brávo, brávo, slávnïï surpríz dlă nás!
. . . bravo, bravo, a glorious surprise for us!

OTHERS
. . . Pír na slávu, ne právda-l, gŏspŏdá?
. . . A banquet! A glorious one! Isn't that so, ladies and gentlemen?

ELDERLY SQUIRES *(basses)*
V náshïkh pŏméstyakh ne chástŏ vstrecháyem
On our estates not often do we come across
bála vesólŏvŏ rádŏstnïï blésk.
a merry ball's joyful sparkle.
Tólkŏ ŏkhótŏï sebá razvlekáyem,
Only with hunting do we amuse ourselves;
Lúb nám okhótnichi gómŏn i trésk.
dear to us is the hubbub and crackle of the hunt.

DOTING MAMAS *(altos)*
Nú uzh vesélye, dén tsélïï letáyut
Amusement, indeed! The whole day they go dashing
pŏ débram, pŏlánam, bŏlótam, kustám.
about through thickets, glades, bogs, shrub.
Ustánut, zalágut, i vsó ŏtdïkháyut -
Then they're tired out, they flop down, and all the time they rest -
i vót razvlechénye dlă bédnïkh vsékh dám!
and there's fine diversion for all the poor ladies!

YOUNG GIRLS *(pressing around the Company Commander)*
Ákh, Trífŏn Petróvich, kák mílï ví, právŏ,
Oh, Trifon Petrovich, how kind you are, really,
mí ták blagŏdárnï vám . . .
we're so grateful to you . . .

COMPANY COMMANDER
Pólnŏte-s . . .
Please, don't mention it, ladies!
Yá sám óchen shástliv!
I myself am very happy!

YOUNG GIRLS
Pŏpláshem na slávu mí!
We're going to have a glorious time dancing, we are!

COMPANY COMMANDER
Yá tózhe naméren,
I, too, have the same intention;
nachnómte zh plását!
let's start dancing, then!

(Onegin dances with Tatyana. At this point the other dancers stop and watch the waltzing couple.)

DOTING MAMAS
Glánte-ka! Glánte-ka!
Just look now! Just look now!
Tantsúyut pizhónï
The lovebirds are dancing!

DOTING MAMAS - 1st Group
Davnó uzh pŏrá bï . . .
High time too! . . .
2nd Group
Nú, zhenishók! . . .
What a bridegroom! . . .
1st Group
Kák zhálkŏ Tanúshu!
How sorry one is for poor Tanya!
2nd Group
. . . vŏzmót yeyó v zhónï . . .
. . . he'll take her as his wife . . .
Both Groups
. . . i búdet tiránit!
. . . and then he'll start playing the tyrant with her!
Ón, slíshnŏ, igrók!
He is, so they say, a gambler!

(Unnoticed by them. Onegin passes by slowly, trying to overhear their conversation.)
Ón néuch stráshnïï, sumasbródit,
He's a terrible boor, his behaviour's quite mad,
ón dáman k rúchke ne pŏdkhódit,
he won't come up and kiss a lady's hand,
ón farmazón, ón pyót ŏdnó
he's a freemason, he drinks only
stakánŏm krásnŏye vinó!
red wine - by the tumbler!

ONEGIN
I vót vám mnénye!
So there's public opinion for you!
Naslúshalsa dŏvólnŏ yá
I've heard more than enough
ráznïkh spléten mérzkikh!
of this selection of repulsive scraps of gossip!

Pŏdelóm mné vsó étŏ!
Serves me right, all this!
Zachém priyékhal yá na étŏt glúpïï bál? Zachém? . . .
Why did I come to this stupid ball? Why? . . .
Yá ne prŏshú Vladímiru uslúgu étu!
I won't forgive Vladimir this service!
Búdu ukházhïvat za Ólgŏï,
I'll court Olga,
vzbeshú yevó pŏrádkŏm!
I'll infuriate him thoroughly!

(At this point Olga passes by, followed by Lenski.)
Vót ŏná! Prŏshú vás!
Here she is! May I have the pleasure?

(Olga is bewildered.)

LENSKI
Ví ôbeshâli mné tepér!
You promised me this one!

ONEGIN
Ôshíbsa, vérnŏ, tí?
You're mistaken, no doubt!

(Onegin dances with Olga)

LENSKI
Akh! Chtó takóye!
Why! What is this?
Glazám ne véru!
I can't believe my eyes!
Ólga! Bózhe, chtó sŏ mnóĭ! . . .
Olga! My God, what's happening to me?

CHORUS: Gentlemen
Pír na slávu!
A banquet! A glorious one!

Ladies
Vót ták surpríz!
Well, what a surprize!

Gentlemen
Pír na slávu!
A banquet! A glorious one!

Ladies
Vót ták surpríz!
Well, what a surprize!

Gentlemen
Vót ták ugŏshénye!
Such delicious treats!

Ladies
Vót ták ugŏshénye!
Such delicious treats!

Gentlemen
Veselye khŏt kudá!
Merry-making! So much of it!

Ladies
Veselye khŏt kudá!
Merry-making! So much of it!

Gentlemen
Veselye khŏt kudá!
Merry-making! So much of it!

All
Pír na slávu!
A banquet! A glorious one!
Vót ták surpríz,
Well, what a surprise!
nikák ne ŏzhïdáli
never did we expect
vŏyénnŏĭ múzïki!
a military band!
Veselye khŏt kudá!
Merry-making! So much of it!

Gentlemen
Uzh davnó nás . . .
Indeed, a long time . . .

Ladies
Brávo, brávo, brávo, brávo! . . .
Bravo, bravo, bravo, bravo!

Gentlemen
. . . ták ne ugŏshâli! . . .
. . . since we were regaled to such a feast!

Ladies
. . . Vót ták surpríz nám, brávo, . . .
. . . What a surprise for us, bravo, . . .

Gentlemen
. . . Pír na slávu! Ne právda-l . . .
. . . A banquet! A glorious one! Isn't that so, . . .

Ladies
. . . brávo, brávo, brávo, brávo, brávo!
. . bravo, bravo, bravo, bravo, bravo!

All
Ne právda-l?
Isn't that so?
Na slávu pír, ne právda-l?
A glorious banquet, isn't that so?
Da! Vŏyénnŏĭ múzïki
Yes! A military band
nikák ne ŏzhïdáli mí!
never did we expect!
Pír na slávu, na slávu, na slávu!
A banquet! A glorious one! A glorious one! A glorious one!
Veselye, veselye khŏt kudá!
Merry-making! Merry-making! So much of it!

Pír na slávu, Pír na slávu!
A banquet! A glorious one! A banquet! A glorious one!

LENSKI *(going up to Olga, who has just finished dancing with Onegin.)*
Uzhél yá zasluzhíl ŏt vás nasméshku étu?
Surely I have not deserved of you this mockery?
Akh, Ólga, kák zhestóki ví sŏ mnóĭ!
Ah, Olga, how cruel you are to me!
Chtó sdélal yá?
What have I done?

OLGA
Ne pŏnimáyu, v chóm vinŏváta yá!
I don't understand for what I'm to blame!

LENSKI
Vsé ekossézï, vsé válsï
All the écossaises, all the waltzes,
s Ónéginïm ví tantseváli;
with Onegin you danced them;
yá priglashál vás, nó bíl ŏtvérgnut!
I asked you, but was rejected!

OLGA
Vladimir, étŏ stránnŏ,
Vladimir, this is strange,
iz pustâkóv tí sérdishsa!
over trifles you are angry!

LENSKI
Kák! Iz-za pustâkóv! Uzhéli
What! Over trifles! How could I possibly
ravnodúshnŏ yá videt móg,
with indifference look on
kŏgdá smeyálas tí, kŏkétnichâya s ním!
while you were laughing, playing the coquette with him!
K tebé ón naklŏnálsa
He was leaning over towards you
i rúku zhál tebé.
and squeezing your hand.
Yá videl vsó!
I saw all!

OLGA
Vsó étŏ pustâki i bréd,
All this is trifles and nonsense!
revnúyesh tí naprásnŏ,
you're jealous for no reason at all!
mí tak bŏltáli s ním,
we were just having alittle chat together;
ón óchen míl!
he's very nice!

LENSKI
Dázhe míl!
Even nice!
Akh, Ólga, tí mená ne lúbish!
Ah, Olga, you don't love me!

OLGA
Kakóĭ tí stránniĭ!
How strange you are!

(Onegin approaches)

LENSKI
Tí mená ne lúbish!
You don't love me!
Kotilyón sŏ mnóĭ tantsúyesh tí?
The cotillion; will you dance it with me?

ONEGIN
Nét, sŏ mnóĭ! Ne právda-l,
No, with me! Isn't that so?
slóvŏ ví mné dáli?
You gave me your word.

OLGA
I sderzhú yá slóvŏ!
And I'll keep my word!
Vót vám nakazánye za révnŏst váshu!
There's your punishment for your jealousy!

LENSKI
Ólga!
Olga!

(Triquet appears at the back of the stage, surrounded by young ladies.)

OLGA
Ni za chtó!
Not for anything in the world!
Glădíte-ka, vsé bárïshni idút sudá s Triké!
Oh, look! All the young ladies are coming here with Triquet!

ONEGIN
Któ ón?
Who's he?

OLGA
Frantsúz, zhïvót u Kharlikóva!
A Frenchman; he lives at Kharlikov's.

YOUNG GIRLS
Monsieur Triquet! Monsieur Triquet!
Chantez de grace un couplet!
Sing, pray, a couplet!

TRIQUET
Kuplét iméit yá s sobóĭ.
Ze couplet I 'az wiz me.
Nó gdie, skazhíte, Mademoiselle?
But where, tell me, is the Mademoiselle?
Ón dólzhen bit peredo mnóĭ!
He must be in front of me!
Car le couplet est fait pour elle!
For the couplet has been made for her!

LADIES
Vót ŏná! Vót ŏná!
Here she is! Here she is!

(The Guests all form a circle and Tatyana is made to stand in the middle. Triquet sings his couplets facing her. Tatyana is overcome with embarrassment and tries to leave, but she is restrained and made to stay.)

TRIQUET
Aha! Voilà tsaritsa étot dien!
Aha! 'Ere is ze Queen zis day!
Mesdames! Ya búdu natchináit!
Ladies! I will begin!
Proshu tepiér mnie nie mesháit!
I ask now not to interrupt me!

(with much expression)

A cette fête conviés,
Invited to these festivities,
de celle dont le jour est fêté
of the one, whose Name Day is being celebrated
contemplons le charme et la beauté.
let us contemplate the charm and beauty.
Son aspect doux et enchanteur
Her aspect, sweet and enchanting,
répand sur nous tous sa lueur.
sheds on us all its light.
De la voir quel plaisir, quel bonheur!
To see her, what pleasure, what happiness!
Brillez, brillez toujours, belle Tatiana!
Shine, shine always, beautiful Tatyana!

GUESTS
Brávo! Brávo! Brávo, Monsieur Triquet!
Kuplét vásh prevŏskhóden
Your couplet is excellent
i óchen, óchen mílŏ spét!
and very, very nicely sung!

(Triquet bows and thanks them.)

TRIQUET
Que le sort comble ses désirs,
May Fortune abundantly fulfil her wishes,
que la joie, les jeux, les plaisirs
may joy, amusements, pleasures
fixent sur ses lèvres le sourire!
ever fix on her lips smiles!
Que sur le ciel de ce pays,
In the heavens of this land,
étoile qui toujours brille et luit,
as a star which always sparkles and shines
elle éclaire nos jours et nos nuits.
may she illumine our days and our nights.
Brillez, brillez toujours, belle Tatiana!
Shine, shine always, beautiful Tatiana!

GUESTS *(Triquet, bowing, thanks them.)*
Brávo! Brávo! Brávo, Monsieur Triquet!
Kuplét vásh prevŏskhóden
Your couplet is excellent
i óchen, óchen mílŏ spét!
and very, very nicely sung!

(At the end of his couplet Triquet kneels and presents the text to the highly embarrassed Tatyana.)

COMPANY COMMANDER
Messieurs! Mesdames!
Mestá zanát izvólte!
Your places take, pray!
Seĭchás nachnótsa kotilyón! Pozháluĭte!
Now will begin the cotillion! If you please!

(He offers his arm to Tatyana and, with gusto, leads off the mazurka with her. The other dancers take up their positions in pairs. Onegin partners Olga towards the front of the stage. Lenski stands, musing, behind them. After Onegin has danced a turn with Olga, he escorts her to her seat and then, pretending that he has only just noticed Lenski, addresses him.)

ONEGIN
Tí ne tantsúyesh, Lénski?
You're not dancing, Lenski?
Cháïld Garóldŏm stoísh kakím-tŏ!
You're standing there like some Childe Harold!
Chtó s tŏbóï?
What's the matter with you?

LENSKI
Sŏ mnóï? Nichevó.
With me? Nothing.
Lubúyus yá tŏbóï,
I'm feasting my eyes on you: you're
kakóï tí drúg prekrásnïï!
such a fine friend!

ONEGIN
Kakóvó?
What's that?
Ne ŏzhïdál priznánya yá takóva!
I wasn't expecting such an avowal!
Za chtó tí dúyeshsa?
What are you sulking about?

LENSKI *(he answers calmly at first, but then gradually his tone becomes embittered and irritated.)*

Yá dúyus? O, nimálŏ! Lubúyus yá,
Me, sulking? Oh, not in the least! I'm just admiring
kak slóv svŏíkh igróï
how with the play of your words
i svétskŏï bŏltŏvnóï
and with worldly chatter
tí krúzhïsh gólŏvï
you turn people's heads
i dévŏchek smusháyesh pŏkóï dushévnïï.
and disturb the peace of mind of young girls.
Vidnŏ, dlá tebá ŏdnóï Tatyánï málŏ,
Evidently, for you just Tatyana is not enough;

(The guests, one couple after another, gradually stop dancing and listen to the conversation of Lenski and Onegin.)

iz lubví kŏ mné tí vérnŏ khóchesh
Out of love for me you obviously want
Ólgu pŏgubít, smutít yeyá pŏkóï,
to ruin Olga, to upset her peace of mind,
a tám smeyátsa nad néyu zhe.
and then to laugh at her.
Akh! Kák chéstnŏ étŏ!
Ah! How honourable that is!

ONEGIN *(mocking, but calm)*
Chtó? Da tí s umá sŏshól!
What? But you've gone mad!

LENSKI
Prekrásno! Mená zh tí ŏskŏrbláyesh,
Excellent? Me you insult
i mená zh tí zŏvósh pŏméshannïm!
and me you call a madman!

(The dancing ceases.)

GUESTS
Chtó takóye? V chóm tam délŏ?
What is it? What's the matter there?
Chtó takóye?
What is it?

(The Guests leave their places and surround the quarrelling couple.)

LENSKI
Ónegin! Ví bólshe mné ne drúg!
Onegin! You to me are a friend no more!
Bít blízkim s vámi yá ne zheláyu bólshe!
To be close to you I do not wish any more!
Yá . . . yá preziráyu vás!
I . . . I despise you!

GUESTS
Vót neŏzhídannïï surpríz,
Here's an unexpected surprise!
kakáya ssóra zakipéla,
What a quarrel has begun to seethe!
u níkh pŏshló ne v shútku délŏ!
Between them it's no joking matter now!

ONEGIN *(taking Lenski a little to one side)*
Pŏslúshaï, Lénski, tí nepráv, tí nepráv!
Listen, Lenski, you're wrong! You're wrong!
Dŏvólnŏ nám privlekát vnimánye násheï ssóróï!
Enough of our attracting attention with our quarrel!
Yá ne smutíl yeshó nicheï pŏkóï
I haven't upset as yet anyone's peace of mind
i, priznayús, zhelánya ne iméyu
and, I must admit, I have no wish
yevó smushát.
to upset it.

LENSKI *(his rage ever increasing)*
Tŏgdá zachém zhe tí yeï rúku zhál,
Then why were you squeezing her hand
sheptál yeï chtó-tŏ? . . .
and whispering something to her? . . .
Krasnéla, smeyás, ŏná!
Blushing, laughing, she was!
Chtó, chtó tí gŏvŏríl yeï?
What, what were you saying her?

ONEGIN
Pŏslúshaï, étŏ glúpŏ,
Listen! This is ridiculous!
nás ŏkruzháyut!
Everyone's surrounding us!

LENSKI *(beside himself)*
Chtó za délŏ mné!
What matter is that to me!
Yá vámi ŏskŏrblón,
I have been insulted by you,
i satisfáktsïï yá trébuyu!
and I demand satisfaction!

GUESTS
V chóm délŏ? Rasskazhíte,
What's the matter? Tell us!
rasskazhíte, chtó sluchílŏs?
Tell us what has happened.

LENSKI
Próstŏ, yá trébuyu,
Simply this: I demand
chtób gŏspŏdín Ónegin mné ŏbyásnil
that Mr. Onegin should explain to me
svŏí pŏstúpki! Ón ne zheláyet étŏvŏ,
his behaviour! He doesn't wish to do so
i yá prŏshú yevó prinát móï vízŏv!
and I ask him to accept my challenge!

LARINA *(pushing her way through the crowd, addressing Lenski)*
O Bózhe! v náshem dóme,
O my God! In our house!

pŏshădíte, pŏshădíte!
Spare us! Spare us!

LENSKI
V váshem dóme! v váshem dóme!
In your house! In your house!

(with great feeling)

V váshem dóme, kak sní zŏlŏtíye,
In your house like golden dreams
mŏí détskiye gódï tekli!
my childhood years flowed gently by!

V váshem dóme vkusíl yá vpervíye
In your house I tasted for the first time
rádŏst chístŏï i svétlŏï lubvi!
the joy of pure and radiant love!
Nó sĕvódnă uznál yá . . .
But to-day I have learnt . . .
. . . drugóye, . . .
. . . something else, . . .

ONEGIN
Nayĕdiné s svŏyéï dushóï . . .
Alone with my soul . . .

LENSKI
. . . yá izvédal, chtó zhízn ne rŏmán, . . .
. . . I have found out that life isn't a novel, . . .

ONEGIN
. . . yá nedŏvólen sám sŏbóï.
. . . I'm displeased with myself.
Nad étŏï strástyu . . .
This passion, . . .

LENSKI
. . . chést lish zvúk, drúzhba — slóvŏ . . .
. . . honour is but a sound, friendship — a word . . .

ONEGIN
. . . róbkŏï, i nezhnŏï . . .
. . . timid and tender, . . .

LENSKI
. . . pustóye, . . .
. . . an empty word, . . .

ONEGIN
. . . yá slíshkŏm pŏshutíl . . .
. . . I have jested with too . . .

TATYANA
Pŏtrăsená yá, . . .
I am stunned, . . .

LENSKI
. . . ŏskŏrbítelnïï, zhálkïï ŏbmán, dá, . . .
. . . a humiliating, miserable lie, yes, . . .

ONEGIN
. . . nebrézhnŏ. Vsém sérdtsem yúnŏshu . . .
. . . thoughtlessly. As with all my heart the youth . . .

TATYANA
. . . úm ne mózhet pŏnát Yevgéniya, . . .
. . . my mind cannot understand Eugene,

LENSKI
. . . ŏskŏrbítelnïï, zhálkïï, dá, zhálkïï ŏbmán!
. . . a humiliating, miserable, yes, miserable lie!

ONEGIN
. . . lubá, yá b dólzhen pŏkazát sebá, . . .
. . . I love, I should have shown myself, . . .

TATYANA
. . . trevózhït, menâ trevózhït revnívaya tŏská! . . .
. . . I am troubled, troubled by jealous anguish! . . .

GUESTS
Bédnïï Lénskiï!
Poor Lenski!

ONEGIN
. . . ne máchikŏm predrassuzhdéni, . . .
. . . not as the plaything of popular prejudices, . . .

TATYANA
. . . Akh, terzáyet mné sérdtse tŏská! . . .
. . . Ah, anguish tears at my heart! . . .

OLGA, LARINA
Bŏyús, chtóbï vŏsléd . vesélyu . . .
I fear that following the revelry . . .

ONEGIN
. . . nó múzhem s chéstyu i umóm.
. . . but as a grown man of honour and intelligence.

TATYANA
. . . Kak khŏlódnaya chyá-tŏ ruká, . . .
. . . Like someone's cold hand, . . .

OLGA, LARINA
. . . ne zavershílas nóch duélyu!
. . . the night may conclude with a duel!

GUESTS
Bédnïï yúnŏsha!
Poor youth!

TATYANA
. . . ŏná mné szhála sérdtse bólnŏ tak, zhestókŏ!
. . . it has wrung my heart so painfully, cruelly!

ONEGIN
Yá slíshkŏm pŏshutíl nebrézhnŏ!
I have jested too thoughtlessly!

LENSKI
Yá uznál zdés, chtó . . .
I have learnt here that
. . . déva krasóyu
. . . a maiden, in her beauty
mózhet bït, tóchnŏ ángel, milá
can, just like an angel, be sweet

(with bitterness)

i prekrásna, kák dén, nó dushóyu,
and as lovely as the day, but in her soul
nó dushóyu . . .
but in her soul . . .
tóchnŏ démŏn, kŏvárna i zlá!
just like a demon, perfidious and malicious!

TATYANA
Akh, pŏgíbla yá, dá, pŏgíbla yá! . . .
Ah, I am lost, yes, I am lost! . . .

OLGA
Akh, króv v mushínakh gŏrăchá, ŏní resháyut vsó . . .
Ah, blood in men is hot, they decide everything . . .

LARINA
Akh, mŏlŏdózh kak gŏrăchá,
Ah, young men, how hot-blooded they are!

ŏní resháyut vsó . . .
They decide everything . . .

ONEGIN
Nayedíné s svŏyéi dushóĭ . . .
Alone with my soul . . .

GUESTS
Uzhél tepér, vŏsléd vesélyu . . .
Can it be that now, following the revelry . . .

TATYANA
. . . Mné sérdtse gŏvŏrít, . . .
. . . *My heart says it, . . .*

OLGA, LARINA
. . . splechá, bez ssór ne mógut ŏstavátsa! . . .
. . . *impulsively, without quarrelling they cannot remain! . . .*

ONEGIN
. . . yá nedŏvólen sam sŏbóĭ, . . .
. . . *I am displeased with myself, . . .*

SOME GUESTS
. . . ikh ssóra kónchitsa duélyu? . . .
. . . *their quarrel will end in a duel? . . .*

OTHER GUESTS
. . . ikh ssóra duélyu ŏkónchit násh dén? . . .
. . . *their quarrel with a duel will end our day? . . .*

TATYANA
. . . nó gíbel ŏt nevó lubézna, . . .
. . . *but doom through him is dear to me, . . .*

OLGA
. . . Akh, króv v mushínakh, v mushínakh gŏrăchá, . . .
. . . *Ah, blood in men, in men is hot, . . .*

LARINA
. . . Akh, mŏlŏdózh, mŏlŏdózh kak gŏrăchá, . . .
. . . *Ah, young men, young men! How hot-blooded they are! . . .*

ONEGIN
. . . nad étoĭ strástyu róbkoĭ, nézhnoĭ . . .
. . . *this passion, timid and tender, . . .*

GUESTS
. . . Nó mŏlŏdózh . . .
. . . *But young men . . .*

TATYANA
. . . gíbel ŏt nevó lubézna! . . .
. . . *doom through him is dear to me! . . .*

OLGA, LARINA
. . . ŏní resháyut vsó splechá! . . .
. . . *they decide everything impulsively! . . .*

ONEGIN
. . . yá slíshkŏm pŏshutíl . . .
. . . *I have jested . . .*

GUESTS
. . . tak górăchá, . . .
. . . *are so hot-blooded, . . .*

TATYANA
. . . Pŏgíbnu, pŏgíbnu, mné sérdtse skazálŏ, . . .
. . . *I am doomed, I am doomed, my heart has told me so, . . .*

OLGA
. . . Dushá v nóm révnŏstyu ŏbyáta, nó yá . . .
. . . *His soul with jealousy is filled, but I . . .*

LARINA
. . . Bŏyús, chtóbï vŏsléd vesélyu ne zavershílas nóch . . .
. . . *I fear that following the revelry the night may conclude . .*

ONEGIN
. . . nebrézhnŏ! Vsém sérdtsem yúnŏshu lubá, . . .
. . . *too thoughtlessly! As with all my heart The youth I love, . .*

SOME GUESTS
. . . ŏní resháyut vsó splechá, . . .
. . . *they decide everything impulsively, . . .*

OTHER GUESTS
. . . pŏvzdórăt, pŏspórăt, sĕĭcházhe derútsa, . . .
. . . *they squabble, they quarrel and immediately they fight, . .*

TATYANA
. . . rŏptát yá ne sméyu, ne sméyu! . . .
. . . *to complain I dare not, I dare not! . . .*

OLGA
. . . ni v chóm ne vinŏváta, ni v chóm! . . .
. . . *in no way am to blame, in no way! . . .*

LARINA
. . . duélyu, mŏlŏdózh tak gŏrăchá! . . .
. . . *with a duel; young men are so hot-blooded! . . .*

ONEGIN
. . . yá b dólzhen pŏkazát sebá, . . .
. . . *I should have shown myself, . . .*

SOME GUESTS
. . . ŏní resháyut vsó splechá, . . .
. . . *they decide everything impulsively, . . .*

OTHER GUESTS
. . . pŏvzdórăt, pŏspórăt, sĕĭcházhe derútsa! . . .
. . . *they squabble, they quarrel and immediately they fight! . . .*

TATYANA
. . . Akh, zachém rŏptát, zachém rŏptát! . . .
. . . *Ah, why complain, why complain? . . .*

OLGA
. . . Akh, yá ni v chóm, ni v chóm ne vinŏváta. . . .
. . . *Ah, I in no way, in no way am to blame, . . .*

LARINA, SOME GUESTS
. . . Dá, mŏlŏdózh tak gŏrăchá! . . .
. . . *Yes, young men are so hot-blooded! . . .*

LENSKI
Akh, nét! tï nevínna, ángel móĭ, . . .
Ah, no! You are blameless, my angel, . . .

ONEGIN
. . . ne máchikŏm predrassuzhdéni, ne pílkim . . .
. . . *not as the plaything of popular prejudice, not as a hot-headed . . .*

OTHER GUESTS
. . . Dá, mŏlŏdózh tak gŏrăchá, ŏní resháyut
. . . *Yes, young men are so hot-blooded, they decide*
vsó splechá! . . .
everything impulsively! . . .

TATYANA
. . . ne mózhet, ne mózhet ón shástya mné dát, . . .
. . . *he cannot, he cannot give me happiness! . . .*

OLGA
. . . Mushínï ne mógut bez ssórï ŏstátsa, . . .
. . . *Men cannot remain without quarrelling, . . .*

LARINA, GUESTS
. . . Bez ssórï **ne** mógut **ni** chásu ŏstátsa, . . .
. . . without quarrelling they cannot remain a single hour . . .

LENSKI
. . . tí **nevínna, nevínna,** mói ángel, ón **nízkiĭ,** . . .
. . . you are blameless, blameless, my angel; he is a base, . . .

ONEGIN
. . . **ne** pílkim **rebónkŏm,** nó múzhem uzh
. . . not as a hot-headed child, but as a man already
zrélïm, . . .
mature, . . .

TATYANA
. . . **pŏgíbnu, pŏgíbnu,** sérdtse skazálŏ,
. . . I am doomed, I am doomed; my heart has told me so;
yá znáyu! . . .
I know it! . . .

OLGA, LARINA, GUESTS
. . . pŏvzdórăt, pŏspórăt, sĕĭcházhe
. . . they squabble, they quarrel and immediately
i drátsa gŏtóvï! . . .
they're ready to fight! . . .

LENSKI
. . . kŏvárnïĭ, bezdúshnïĭ **predátel,** ón **búdet** nakázan!
. . . perfidious, callous traitor! He shall be punished!

ONEGIN
. . . **ne** pílkim **rebónkŏm,** nó múzhem uzh **zrélïm,**
. . . not as a hot-headed child, but as a man already mature;
yá vinŏvát! . . .
I am to blame! . . .

TATYANA
. . . Akh, **pŏgíbnu yá,** dá, **pŏgíbnu yá!** . . .
. . . Ah, I am doomed, yes, I am doomed! . . .

OLGA
. . . Akh, króv v **mushínakh** gorăchá, ŏní **resháyut**
. . . Ah, blood in men is hot; they decide
vsó splechá. . . .
everything impulsively. . . .

LARINA
. . . Akh, mŏlŏdózh tak gŏrăchá, ŏní **resháyut**
. . . Ah, young men are so hot-blooded; they decide
vsó splechá. . . .
everything impulsively. . . .

ONEGIN
. . . Nayĕdiné s svŏyéi dushói, yá . . .
. . . Alone with my soul, I . . .

GUESTS
. . . Uzhél **tepér** vosléd **vesélyu** . . .
. . . Can it be that now, following the revelry . . .

TATYANA
. . . Pŏgibnu, pŏgíbnu, **mné** sérdtse skazálŏ, . . .
. . . I am doomed, I am doomed, my heart has told me so, . . .

OLGA
. . . Dushá v nóm **révnostyu** ŏbyáta, nó yá . . .
. . . His soul with jealousy is filled, but I . . .

LARINA
. . . Bŏyús, chtóbï **vŏsléd vesélyu,**
. . . I fear that following the revelry
ne zavershílas nóch . . .
the night may conclude . . .

ONEGIN
. . . **nedŏvólen** sám sŏbóĭ. Nó
. . . am displeased with myself. But
délat néchevŏ, **tepér** . . .
there's nothing to be done; now . . .

SOME GUESTS
. . . íkh ssóra **kónchitsa duélyu,** íkh ssóra . . .
. . . their quarrel will end with a duel, their quarrel . . .

OTHER GUESTS
. . . íkh ssóra **duélyu** ŏkónchit násh **dén,** íkh
. . . their quarrel with a duel will end our day, their
ssóra . . .
quarrel . . .

TATYANA
. . . rŏptát **yá ne** sméyu, **ne** sméyu!
. . . to complain I dare not, dare not!

OLGA
. . . **ni** v chóm **ne** vinŏváta, **ni** v chóm!
. . . in no way am to blame, in no way!

LARINA
. . . **duélyu,** mŏlŏdózh tak gŏrăchá!
. . . with a duel, young men are so hot-blooded!

ONEGIN
. . . **yá** dólzhen ŏtvechát na ŏskŏrblénya! . . .
. . . I must answer his insults! . . .

SOME GUESTS
. . . **kónchitsa duélyu?**
. . . will end with a duel?

OTHER GUESTS
. . . **duélyu ŏkónchit** nash **dén?**
. . . with a duel will end our day?

ONEGIN
. . . K uslúgam váshïm **yá.** Dŏvólnŏ!
. . . At your service am I. Enough!
Víslushăl yá vás, bezúmnï ví,
I have heard you out; you're mad,
bezúmnï ví! I vám urók pŏslúzhit
you're mad! And for you a lesson will serve
k ispravlényu!
for your correction!

LENSKI
Ităk, dŏ závtra! Pŏsmótrim,
And so, till to-morrow! We shall see
któ kŏvó prŏúchit!
who will teach whom a lesson!
Puskáĭ bezúmets yá, nó ví . . .
It may very well be that I am a madman, but you . . .
ví beschéstnïĭ sŏblaznítel!
you are a dishonourable seducer!

ONEGIN
Zamŏlchíte, il **yá ubyú** vás!
Be silent or I will kill you!

(Larina, Olga and some of the guests restrain Lenski. Tatyana weeps. Onegin hurls himself upon Lenski. They are separated. Onegin moves to one side and turns away from Lenski.)

GUESTS
Chtó za skandál, mï **ne** dŏpústim
What a disgraceful brawl! We will not permit

duéli mezh nímí, krŏvávŏĭ rasprávï!
a duel between them, bloodshed to settle their differences!
Ikh próstŏ ŏtsúda ne pústim,
Simply we won't let them out of here!
derzhíte, derzhíte, derzhíte!
Hold them! Hold them! Hold them!
Dá, ikh próstŏ iz dŏmu ne pústim,
Yes, simply out of this house we won't let them!
ne pústim!
We won't let them!

OLGA
Vladímir, uspŏkóĭsa, umŏláyu!
Vladimir! Calm yourself! I beseech you!

LENSKI
Akh! Ólga! Ólga, prŏsháĭ navék!
Ah, Olga! Olga! Farewell forever!

GUESTS
Bít duéli!
The duel shall take place!
(Lenski runs out. Onegin also leaves hurriedly. Olga runs after Lenski, but then falls in a swoon. All rush to her aid.)

CURTAIN

ACT II

SCENE II

A rustic water-mill. Trees. The banks of a stream. Early morning; very shortly after sunrise. It is winter.
When the curtain rises Lenski and Zaretski are already on stage. Lenski sits pensively under a tree; Zaretski walks up and down impatiently.

ZARETSKI
Nú, chtó zhe, kázhetsa, prŏtívnik vásh
Well, then, it seems your opponent
ne yávilsa?
hasn't appeared, has he?

LENSKI
Yávitsa seíchás!
He'll turn up directly.

ZARETSKI
Nó vsó zhe étŏ stránnŏ mné
But all the same for me it's strange.
nemnózhkŏ, chtó nét yevó; sedmóĭ ved chás!
somewhat, that he's not here. Why, it's after six!
Yá dúmal, chtó ón zhdót uzh nás!
I thought that he'd be already waiting for us!

(Zaretski moves away to the weir and enters into conversation with the miller, who has just appeared at the back of the stage, pointing at the mill-wheel, the millstone etc.
Lenski remains seated, plunged in thought.)

LENSKI
Kudá, kudá kudá ví udalílis,
Where, where, where have you gone,
vesní moyéi zlatíye dní?
golden days of my spring?
(He rises and comes to the front of the stage.)
Chtó dén gradúshi mné gŏtóvit? . . .
What is the coming day preparing for me? . . .
Yevó móĭ vzór naprásnŏ lóvit;
My gaze in vain seeks to grasp it;
v glubókŏĭ tmé taítsa ón!
in profound darkness it conceals itself!
Nét núzhdï; práv sudbí zakón!
No need! Just is Fate's law!
Padú li yá, strelóĭ prŏnzónnïĭ.
Whether I fall pierced by the arrow,
il mímŏ prŏletít ŏná,
or whether it flies past me,
vsó blágŏ: bdéniya i sná
all's for the best: for waking and for sleep
prikhódit chás ŏpredelónnïĭ!
comes the appointed hour!
Blagŏslóven i dén zabót,
Blessed is both the day of care,
blagŏslóven i tmí prikhód!
blessed is also the coming of darkness!
Blesnót zaútra lúch dennítsï
Early in the morning the ray of the day-star will flash
i zaigráyet yárkiĭ dén
and the bright day will begin to sparkle,
a yá, bít mózhet, yá grobnítsï
whereas I, perhaps, I into the tomb's
sŏĭdú v tainstvennuyu sén!
mysterious portals shall descend!
I pámăt yúnŏvŏ poéta
And the memory of a young poet
pŏglótit médlennaya Léta,
will be swallowed up by slow-flowing Lethe;
zabúdit mir mená, nó tí! . . .
the world will forget me, but you! . . .
tí . . . Ólga . . .
you . . . Olga . . .
(with great feeling)
Skazhí,
Tell me
pridósh-li, déva krasŏtí,
will you come, maiden of beauty,
slezú prŏlít nad ránneĭ úrnŏĭ
a tear to shed over the untimely urn
i dúmat: ón mená lubíl!
and to think: he loved me!
Ón mné yedínnŏĭ pŏsvátil
To me alone he dedicated
rássvét pechálnïĭ zhízni búrnŏĭ!
the sorrowful dawn of his stormy life!
ákh, Ólga yá tebá lubíl!
Ah, Olga, I did love you!
tebé yedínnŏĭ pŏsvátil
to you alone did I dedicate
rassvét pechálnïĭ zhízni búrnŏĭ,
the sorrowful dawn of my stormy life!
ákh, Olga, yá tebá lubíl!
Ah, Olga, I did love you!
Serdéchnïĭ drúg,
Dearest friend of my heart,
zhelánnïĭ drúg,
dearest friend of my desires!

pridí, pridí, zhelánniĭ drúg,
Come, come, dearest friend of my desires!

pridí, yá tvóĭ suprúg,
Come, I am your spouse!

pridí, yá tvóĭ suprúg,
Come, I am your spouse!

pridí, pridí!
Come, come!

Yá zhdú tebá, zhelánniĭ drúg.
I await you, dearest friend of my desires.

Pridí, pridí, yá tvóĭ suprúg!
Come, come, I am your spouse!

Kudá, kudá, kudá víĭ udalílis.
Where, where, where have you gone,

zlatíye dni, zlatíye dni móyéĭ vesní?
golden days, golden days of my spring?

ZARETSKI *(coming up to Lenski)*
A, vót ónи! Nó s kém zhe vásh priyátel?
Ah, here they are! But who's your friend with?

Ne razberú!
I can't make him out!

(Onegin enters together with his manservant, Guillot, carrying the pistols.)

ONEGIN *(bowing)*
Próshú vás izvinénya!
I ask • your pardon!

Yá ópózdál nemnógó!
I'm a little late!

ZARETSKI
Pózvólte! Gdé zh vásh sekundánt?
Pardon me but where is your second?

V duélakh klássik yá, pedánt;
In what concerns duels a classicist am I, a pedant;

lublú metódu yá iz chúvsta,
I love a methodical approach heartily,

i chelóvéka rastánút
and I'll permit a man to be laid out cold

pózvólu yá ne kák-nibúd,
not just anyhow,

nó v strógikh právilakh iskússtva,
but only according to the strict rules of the art,

pó vsém predányam staríni!
following all the traditions of old!

ONEGIN
Chtó pókhvalit mí v vás dólzhní! . . .
For which we must praise you! . . .

Mói sekundánt? Vót ón —
My second? Here he is:

Monsieur Guillot!

Yá ne predvízhu vózrazhéni
I do not envisage any objections

na predstavléniye móyó:
to my proposal:

khót chelóvék ón neizvéstniĭ,
although as a man he's unknown

nó uzh, konéchnó, málíĭ chéstniĭ.
but then, of course, as a chap he's honest.

(Guillot gives a profound bow. Zaretski responds coldly.)

ONEGIN *(to Lenski)*
Chtó zh, nachinát?
Well, then, shall we begin?

LENSKI
Nachnóm, pózháluĭ!
I suppose we'd better begin!

(Zaretski together with Guillot move to one side to arrange the conditions of the duel. Lenski and Onegin stand waiting, neither one looking at the other.)

LENSKI, ONEGIN
Vragi! Davnó-li drúg ót drúga
Enemies! Is it long since, one from the other,

nás zházhda króvi ótvelá?
the thirst for blood seperated us?

Davnó-li mí chásí dósúga,
Is it long since our hours of leisure,

trapézu, i mísli, i délá
our meals, and thoughts, and business

delili drúzhnó? Níne zlóbnó,
we shared together as friends? Now in anger,

vragám naslédstvennim pódóbnó,
like hereditary enemies

mí drúg dlá drúga v tishíné
we, one for the other, in silence

gótóvim gíbel khladnókróvnó.
prepare destruction in cold blood.

Akh! ne zasmeyátsa-l nám, póká
Ah! Shall we not burst out laughing

ne óbagrílasa ruká,
before our hands are stained with red?

ne razóĭtís-li pólubóvnó?
Shall we not part amicably?

Nét! Nét! Nét! Nét!
No! No! No! No!

(By now Zaretski and Guillot have loaded the pistols and paced out the distance. Zaretski conducts the opponents to their respective positions and hands them their pistols. Highly embarrassed, Guillot hides behind a tree.)

ZARETSKI
Tepér skhódítes!
Now advance!

(He claps three times. Without yet taking aim, the adversaries take four steps forward. Onegin, as he advances, raises his pistol. At the same time Lenski begins to take aim. Onegin fires. Lenski staggers and falls, dropping his pistol. Zaretski runs up to Lenski and examines him closely. Onegin also rushes to his fallen adversary.)

ONEGIN *(in a hollow voice)*
Ubít?
Slain?

ZARETSKI
Ubít!
Slain!

(Onegin, horrified, clutches his own head with both hands.)

CURTAIN

ACT III

SCENE I

One of the salons adjoining the ballroom of a nobleman's mansion in St. Petersburg.
A ball has just begun with the traditional introductory polonaise; not unlike a procession, this makes a majestic "tour" of all the state apartments as well as the ballroom.
Soon after the curtain has risen the cortège reaches the salon and the line of guests, in couples, performing the appropriate steps and bowing to right and to left, makes its stately way across the stage.
As the "tour" is completed, guests come and sit. Others form groups and engage in conversation.
Onegin stands by the wall on the right, near the front of the stage.

ONEGIN
I zdés mné skúchnŏ! Blésk i suyetá
Here, too, I'm bored! The brilliance and bustle
bŏlshóvŏ svéta ne rasséyut véchnŏi,
of society will not dispel my ever-present,
tŏmítelnŏĭ tŏski!
painful anguish!

(he comes closer to the footlights.)

Ubív na pŏyedínke drúga,
Having killed in single combat a dear friend,
dŏzhĭv bez tséli, bez trudóv
having reached, without aim, without work,
dŏ dvadtsatí shestí gŏdóv,
the age of twenty six,
tŏmás bezdéĭstviyem dŏsúga,
languishing in the inactivity of leisure,
bez slúzhbĭ, bez zhení, bez dél,
without employment, without wife, without business,
sebá zanát yá ne sumél!
I've not managed to devote myself to any pursuit!
Mnóĭ ŏvladélŏ bespŏkóĭstvŏ,
I was seized with restlessness,
ŏkhóta k pereméne mést,
with desire for a change of place;
vesmá muchítelnŏye svóĭstvŏ,
an extremely agonizing peculiarity,
ne mnógikh dŏbrŏvólnŏĭ krést!
for few people is it a voluntary cross!
Ŏstávil yá svóĭ selénya,
I left my country estate,
lesóv i nív uyedinénye,
the solitude of forests and fields,
gdé ŏkravávlennaya tén
where a bloodstained shade
kŏ mné yávlálas kázhdĭĭ dén!
appeared before me every day!
Yá náchăl stránstviya bez tséli,
I set out upon peregrinations without aim,
dŏstúpnŏĭ chúvstvu ŏdnŏmú . . .
I was accessible to emotion alone . . .
i chtó zh? K neshástyu mŏyemú,
and what should happen? To my misfortune
i stránstviya mné nadŏyéli!
even my peregrinations for me became unutterably boring!
Yá vŏzvratílsa i pŏpál,
I returned and find myself,
kak Chátskiĭ, s kŏrablá na bál!
like Chatski, straight from the ship at a ball!

(The following Écossaise did not figure in Tchaikowsky's original version, but was added by the composer at the request of Vsevolozhski, Director of the Imperial Theatres, for the St. Petersburg production of the work in 1885.)
At the end of the Écossaise Prince Gremin enters with Tatyana on his arm.

GUESTS
Knăgína Grémina! Smŏtríte, smŏtríte!
Princess Gremin! Look! Look!

SOME GENTLEMEN
Kŏtóraya?
Which one?

OTHER GENTLEMEN
Sudá vzglăníte!
Just glance this way!

LADIES
Vót tá, chtó séla u stŏlá.
That one over there, who's just sat down by the table.

GENTLEMEN
Bespéchnŏi prélestyu milá!
With serene charm she's delightful!

(Onegin peers fixedly at Tatyana.)

ONEGIN
Uzhél Tatyána? Tóchnŏ . . . nét! . . .
Can it really be Tatyana? Just so . . . No! . . .
Kak! Iz glushí stepníkh seléni!
How can it be? From that God-forsaken backwater in the steppes?
Ne mózhet bít! Ne mózhet bít!
It cannot be! It cannot be!
I kák prŏstá, kák velichává,
And how unaffected, how majestic,
kak nebrézhna! . . .
how off-hand! . . .
Tsarítseĭ kázhetsa ŏná!
Like an empress she seems!

TATYANA *(to the gentlemen surrounding her, indicating with a glance Onegin, who has just been approached by Prince Gremin.)*

Skazhíte, któ étŏ . . . tám s múzhem?
Tell me who is that? . . . Over there with my husband?
Ne razglăzhú!
I can't quite make out who it is!

GENTLEMEN
Chudák pritvórnik,
A funny kind of chap: affected,
pechálnik, stránnik sumasbród.
melancholy, strange, extravagantly mad in behaviour.
V chuzhíkh krayákh ón bíl . . .
In foreign parts he has been . . .

OTHER GENTLEMEN
I vót . . . vernúlsa k nám tepér
And lo and behold . . . he has returned to us now,
Ónegin!
Onegin has!

TATYANA
Yevgéni?
Eugene?

GENTLEMEN
Ón izvésten vám?
He is known to you?

TATYANA
Sŏséd ón pŏ derévne nám.
He's a neighbour, in the country, of ours

(Aside:)

O Bózhe, pŏmŏgí mné skrít
Oh God, help me to conceal
dushí uzhásnŏye vŏlnénye!
my soul's horrible agitation!

ONEGIN
Skazhí mné, knáz, ne znáyesh tí,
Tell me, prince, you don't happen to know
któ tám v malínŏvŏm beréte
who that is over there in the raspberry-coloured toque
s pŏslóm ispánskim gŏvŏrít?
talking to the Spanish ambassador?

GREMIN
Aghá! Davnó zh tí né bíl v svéte!
Aha! It's a long time since you were in the world of society!
Pŏstŏí, tebá predstávlu yá.
Wait a moment, I'll present you.

ONEGIN
Da któ zh ŏná?
But who is she, then?

GREMIN
Zhená mŏyá.
My wife.

ONEGIN
Ták tí zhenát? Ne znál yá ráne!
So you're married? I didn't know before!
Davnó li?
Have you been married long?

GREMIN
Ókŏlŏ dvúkh lét.
About two years.

ONEGIN
Na kóm?
Who to?

GREMIN
Na Lárinŏi.
To Larina.

ONEGIN
Tatyáne!
To Tatyana!

GREMIN
Tí yéi znakóm?
She knows you?

ONEGIN
Yá ím sŏséd!
I'm their neighbour!

GREMIN *(with nobility; calmly, but with warmth)*
Lubví vsé vózrastï pŏkórnï,
To love all ages of people need must submit;
yeyá porívï blagŏtvórnï
its transports are salutary
i yúnŏshe v rastsvéte lét,
both to a youth in the blossoming forth of his years
yedvá uvídevshemu svét,
who has scarcely yet seen the world,
i zakalónnŏmy sudbŏí
and to one tempered by fate,
bŏítsú s sedóyu gŏlŏvóí!
to a warrior with a grey head!
Ónégin, yá skrívát ne stánu,
Onegin, I shan't conceal it:
bezúmnŏ yá lublú Tatyánu!
to the point of distraction I love Tatyana!
Tŏsklívŏ zhízn mŏyá teklá,
Drearily my life flowed on;
ŏná yávilas i zazhglá,
she appeared and lit up,
kak sólntsa lúch sredí nenástya,
like the sun's ray in the midst of foul weather,
mné zhízn i mólŏdŏst,
my life, giving me youth
dá, mólŏdŏst i shástye!
yes, youth and happiness!
Sredí lukávïkh, malŏdúshnïkh,
In the midst of these cunning, pusillanimous,
shalníkh, balóvannïkh detéi,
mischievous, pampered children,
zlŏdéyev i smeshníkh i skúchnïkh,
these scoundrels, both absurd and boring,
tupíkh, priváshivïkh sudéi;
these obtuse, captious arbiters;
sredí kŏkétŏk bŏgŏmólnïkh,
in the midst of pious coquettes,
sredí khŏlópyev dŏbrŏvólnïkh,
in the midst of volunteer vassals,
sredí vsednévnïkh módnïkh stsén,
in the midst of constant scenes 'à la mode',
uchtívïkh, láskŏvïkh izmén,
courteous and affectionate acts of infidelity,
sredí khŏlódnïkh prigŏvórŏv
in the midst of the cold verdicts
zhestŏkŏsérdŏi suyetí,
of cruel-hearted vanity,
sredí dŏsádnŏi pustŏtí
in the midst of the vexing vacuity
rashótŏv, dúm i razgŏvórŏv,
of reckonings, considerations and conversations,
ŏná blistáyet, kak zvezdá
she shines like a star
vŏ mráke nóchi, v nébe chístŏm,
in the murk of the night, in a sky pure and clear,
i mné yávláyetsa vsegdá
and to me she appears always
v siyánye ángela luchístŏm!
in the radiant nimbus of an angel!
Lubví vsé vózrastï pŏkórnï, etc. . . .
To love all ages of people need must submit; etc. . . .
Ták, pŏídóm, tebá predstávlu yá!
So, come! I'll present you!

(Gremin conducts Onegin to Tatyana)

Mói drúg, pŏzvól tebé predstávit
My dearest, permit me to present to you
rŏdnú i drúga mŏyevó, Ónégina!
a kinsman and a dear friend of mine, Onegin!

(Onegin gives a profound bow. Tatyana responds with utter simplicity, seemingly without a trace of embarrassment.)

TATYANA
Yá óchen ráda . . .
I'm delighted . . .

Vstrechális prézhde s vámi mí!
We've met before!

ONEGIN
V derévne . . . dá . . . davnó!
In the country . . . yes . . . a long time ago!

TATYANA
Ŏtkúda?
Where have you come from?
Uzh ne iz náshikh-li stórón? . . .
Perhaps from our parts? . . .

ONEGIN
O nét! Iz dálnikh stránstvi
O no! From distant voyages
yá vŏzvratílsa.
I have returned.

TATYANA
I davnó?
And have you been back long?

ONEGIN
Sĕvódnă.
To-day.

TATYANA *(to Gremin)*
Drúg móĭ, ustála yá!
My dearest, I'm tired!

(Leaning on Gremin's arm, Tatyana goes out, acknowledging the bows of the guests. Onegin follows her with his eyes.)

ONEGIN
Uzhél tá sámaya Tatyána,
Can it really be that same Tatyana,
Kŏtórŏĭ yá nayedíné,
to whom I, in private
v glukhóĭ dalókŏĭ stórŏné,
in that God-forsaken, remote part of the country,
v blagóm pïlú nravŏuchénya
in a fine fit of moralizing,
chítál kŏgdá-tŏ nastavlénya? . . .
lectured once on high-minded precepts? . . .
Tá dévŏchka, kŏtórŏĭ yá
That girl, whom I
prenebregál v smirénnŏĭ dóle?
scorned in her humble lot?
Uzhéli tó ŏná bĭlá,
Is it possible that that was she?
Ták ravnŏdúshna, ták smelá!
With such equanimity, so self-possessed!
Nó chtó sŏ mnóĭ? Yá kák vŏ sné!
But what's the matter with me? I'm as if in a dream!
Chtó shevelnúlŏs v glubiné
What has just stirred in the depths
dushĭ khŏlódnŏĭ i lenívŏĭ?
of a soul, cold and slothful?
Dŏsáda, súyetnŏst, il vnóv
Vexation, vanity, or once more
zabóta yúnŏsti — lubóv?
that particular anxiety of one's youth — love?
Uvĭ, sŏmnénya nét, vlublón yá,
Alas, there's no doubt, I'm in love,
vlublón, kák málchik, pólnïĭ strásti yúnŏĭ!
in love, like a boy full of youthful passion!
Puskáĭ pŏgíbnu yá, nó prézhde
Let me perish, but first
yá v ŏslepítelnŏĭ nadézhde
I, in blinding hope,
vkushú vŏlshébnïĭ yád zheláni,
shall taste the magic poison of desire,
upyús nezbĭ̆tŏchnŏĭ mechtóĭ! . . .
I shall intoxicate myself with unrealizable longings! . . .
Vezdé, vezdé ón predŏ mnóĭ,
Everywhere, everywhere it is before me,
óbraz zhelánnïĭ, dŏrŏgóĭ,
the image desired and dear!
vezdé, vezdé ón predŏ mnóyu!
Everywhere, everywhere it is before me!

(He runs out)

ECOSSAISE NO. 2

CURTAIN

ACT III

SCENE II

A drawing room in Prince Gremin's house.

The curtain rises on an empty stage. Tatyana, in elegant morning dress, enters holding a letter.

TATYANA
O, kák mné tăzheló!
O, how distressing this is for me!
Ŏpát Ŏnégin
Again Onegin
stál na putí mŏyóm,
stands in my path,
kák prízrak bespŏshádnïĭ!
like a relentless apparition!
Ón vzórŏm ógnennïm
He, with his fiery gaze,
mné dúshu vŏzmutíl,
has troubled my soul;
ón strást zaglókhshuyu
my dormant passion
ták zhĭvŏ vŏskresíl!
he has resurrected so vividly!
Kak búdtŏ snóva
As if once more
dévŏchkŏĭ yá stála,
I had become a young girl;
kak búdtŏ s nim mená
as if from him
nichtó ne razluchálŏ! . . .
nothing had parted me! . . .

(She weeps.)

(Onegin appears at the door. For a while he stands gazing passionately at the weeping Tatyana. Then swiftly he approaches her and falls on his knees before her. Tatyana looks at him, displaying neither surprise, nor anger, then motions him to rise.)

TATYANA
Dŏvólnŏ, vstánte, yá dŏlzhná
Enough! Rise! I must
vám ŏbyăsnítsa ŏtkrŏvénnŏ.
talk to you frankly
Ŏnégin, pómnite-l tót chás,
Onegin, do you remember that hour

kŏgdá v sadú, v alléye nás
when in the garden, in the avenue
sudbá svelá i ták smirénnŏ
fate brought us together and so meekly
urók vásh víslushala yá?
I heard out your lesson?

ONEGIN
O, szháltes! Szháltes nadŏ mnóyu!
O, have pity! Have pity on me!
Yá ták ŏshíbsa, yá ták nakázan!
I was so mistaken! I have been so punished!

(Tatyana dries her tears and motions Onegin not to interrupt her.)

TATYANA
Ónegin! Yá tŏgdá mŏlózhe,
Onegin! Then I was younger,
yá lúchshe, kázhetsa, bïlá,
I was a better person, I think,
i yá lubíla vás, nó chtó zhe,
and I loved you, but what, then,
chtó v váshem sérdtse yá nashlá,
what in your heart did I find?
kakóï ŏtvét? Ŏdnú suróvost!
What answer? Only severity!
Ne právda-l, vám bïlá ne nóvost
Isn't it true that for you it was no novelty,
smirénnŏï dévochki lubóv?
a meek young girl's love?
I nínche, Bózhe, stínet króv,
And now, O God, my blood runs cold
kák tólkŏ vspómnu vzglád khŏlódnïï
as soon as I recall that cold look
i étu própŏved! Nó vas
and that sermon! But
yá ne vinú! V tót stráshnïï chás
I do not blame you! At that terrible hour
ví pŏstupili blagŏródnŏ,
you behaved with nobility;
ví bíli právï predŏ mnóï.
you were correct towards me.
Tŏgdá, ne právda-li, v pustíne,
Then, is it not true, in the wilds,
vdalí ŏt súyetnŏï mólvï,
far from vain, social gossip,
yá vám ne nrávilas. Chtó zh níne
I was not to your liking. Why, then, now
mená presléduyete ví?
do you pursue me?
(with ever greater animation)
Zachém u vás yá na priméte?
Why am I the object of your attentions?
Ne pŏtŏmú-l, chtó v víshem svéte
Is it not because in the highest society
tepér yávlátsa yá dŏlzhná,
now I have to appear?
chtó yá bŏgáta i znatná,
Because I am rich and of the nobility?
chtó múzh v srazhényakh izuvéchen
Because my husband has been maimed in battle,
chtó nás za tó laskáyet dvór?
and for that reason the court is kindly disposed to us?
Ne pŏtŏmú-l, chtó móï pozór
Is it not because my disgrace
tepér bï vsémi bíl zaméchen
now would be noticed by all
i móg bï v óbshestve prinést
and could in company bring
vám sŏblaznítelnuyu chést?
you a seductive reputation?

ONEGIN
Akh! O Bózhe! Uzhél,
Ah! O God! Can it be,
(passionately, with much feeling)
uzhél v mŏlbé móyéï smirénnŏï
can it be that in my humble plea
uvídit vásh khŏlódnïï vzór
your cold gaze will see
zatéyi khitrŏsti prezrénnŏï?
the devious schemes of contemptible cunning?
Mená terzáyet vásh ukór!
Your reproach torments me!
Kogdá b ví ználi, kák uzhásnŏ
If only you knew how terrible it is
tŏmítsa zházhdŏyu lubví,
to be parched with the thirst for love,
terpét i rázumŏm vsechásnŏ
to have to endure and with one's reason constantly
smirát vŏlnéniye v krŏví,
to subdue the agitation in one's blood,
zhelát ŏbnát u vás kŏléni
to long to clasp your knees
i, zarïdáv u váshikh nóg,
and, bursting into sobs at your feet,
izlít mŏlbí, priznánya, péni,
to pour out my prayers, avowals, plaints,
vsó, vsó, chtó vírazit bï móg!
everything, everything that I could express!

TATYANA
Yá pláchu!
I weep!

ONEGIN
Pláchte! Éti slózï
Weep on! These tears are
dŏrózhe vsékh sŏkróvish míra!
more precious than all the treasures in the world!

TATYANA
Akh! Shástye bílŏ ták vŏzmózhnŏ,
Ah! Happiness was so possible,
ták blízkŏ, ták blízkŏ!
so close, so close!

ONEGIN
Akh!
Ah!

TATYANA, ONEGIN
Shástye bílŏ ták vŏzmózhnŏ,
Happiness was so possible,
ták blízkŏ, ták blízkŏ, blízkŏ!
so close, so close, close!

TATYANA
Nó sudbá mŏyá uzh reshená,
But my fate has already been decided,
i bezvŏzvrátnŏ!
and irrevocably!
Yá víshla zámuzh: ví dŏlzhní,
I am married: you must,
yá vás prŏshú, mená ŏstávit!
I beg you, leave me!

ONEGIN
Ŏstávit? Ŏstávit! Kák, vás ŏstávit?
Leave? Leave! What, leave you?

(with the greatest possible expressiveness)
Nét! Nét! Pŏminútnŏ vídet vás
No! No! Every minute to see you,
pŏvsúdu slédŏvat za vámi,
everywhere to follow you;
ulíbku úst, dvizhénye, vzglád
the smile of your lips, your movements, your gaze:
lŏvít vlublónnïmi glazámi,
to seek to catch them with enamoured eyes;
vnimát vám dólgŏ, pŏnimát
to listen to you at length, to comprehend
dushóï vsó váshe sŏvershénstvŏ,
in my soul all your pefection,
(gradualiy he becomes more animated; again he falls to his knees and grasps her hand)
pred vámi v strástnïkh múkakh zamirát,
before you in passionate torments to freeze,
blednét i gásnut: vót blazhénstvŏ,
to turn pale and sink into oblivion: that is bliss;
vót ŏdná mechtá mŏyá, ŏdnó blazhénstvŏ!
that is my only longing my one and only bliss!

TATYANA *(freeing her hand, somewhat frightened)*
Ŏnégin, v váshem sérdtse yést
Onegin, in your heart are
i górdŏst i prámaya chést!
both pride and real, straightforward honour!

ONEGIN
Yá ne mŏgú ŏstávit vás.
I cannot leave you.

TATYANA
Yevgéni, vÍ dŏlzhnÍ, yá vás prŏshú,
Eugene, you must, I beg you,
ménya ŏstávit!
leave me!

ONEGIN
O, szhálites!
Oh, take pity!

TATYANA
Zachém skrÏvát, zachém lukávit!
Why conceal it, why dissemble?
Akh! Yá vás lublú! . . .
Ah! I love you! . . .

(Carried away with her avowal, Tatyana buries her head in Onegin's bosom. He embraces her. But then she, coming to her senses, swiftly frees herself from his arms.)

ONEGIN
Chtó slÍshu yá?
What do I hear?
Kakóye slóvŏ tÍ skazála?
What word did you speak?
O rádŏst! ZhÍzn mŏyá!
Oh joy! My life!
TÍ prézhneyu Tatyánŏï stála!
You have become the Tatyana of former days!

TATYANA
Nét, nét, próshlŏvŏ ne vŏrŏtít!
No! No! There's no bringing back the past!
Yá ŏtdaná tepér drugómu,
I am given now to another;
mŏyá sudbá uzh reshená,
my fate has already been decided;
yá búdu vék ' yemú verná.
I shall be forever true to him.

(She moves away and, in her exhaustion, sits down.)

ONEGIN*(with feeling, impetuously, passionately and falling on his knees before her.)*
O, ne gŏní, ménya tÍ lúbish,
Oh, do not drive me away! you love me
i ne ŏstávlu yá tebá,
and I'll not leave you!

tÍ zhÍzn svŏyú naprásnŏ zgúbish,
Your life to no purpose you'll destroy!
tó vóla néba: tÍ mŏyá!
It is the will of Heaven: you are mine!
Vsá zhÍzn tvŏyá bÏlá zalógŏm
All your life has been a pledge
Sŏyedinéniya sŏ mnóï!
of your union with me!
I znáï: tebé yá póslan Bógŏm,
And know this: to you I have been sent by God;
dŏ gróba yá khranítel tvóï!
till the grave I am your keeper!
Ne mózhesh tÍ ménya ŏtrínut,
You cannot reject me!
TÍ dlá ménya dŏlzhná pŏkínut
For me you must forsake
pŏstÏlÍÏ dóm i shúmnïï svét,
this hateful house and the hubbub of society;
tebé drugóï dŏrógi nét!
for you there is no other way!

TATYANA *(having risen)*
Ŏnégin! Yá tverdá ŏstánus: . . .
Onegin! I shall remain firm: . . .

ONEGIN
Net, ne mózhesh tÍ . . .
No, you cannot . . .
. . . ménya ŏtrínut!
reject me!

TATYANA
. . . sudbóï drugómu . . .
. . . by fate to another . . .
yá daná,
I have been given;
s nÍm búdu zhÍt i ne rasstánus, . . .
with him I will live and will not part from him, . . .

ONEGIN
TÍ dlá ménya . . .
For me . . .
. . . dŏlzhná pŏkínut vsó! vsó! . . .
. . . you must forsake everything! everything! . . .

TATYANA
. . . nét, klátvï pómnit yá dŏlzhná! . . .
. . . no, my vows I must remember! . . .

ONEGIN
. . . PŏstÏlÍÏ dóm i shúmnïï svét! . . .
. . . This hateful house and the hubbub of society! . . .

TATYANA
. . . Glubókŏ v sérdtse prŏnikáyet . . .
. . . Deep into my heart does it penetrate, . . .

ONEGIN
. . . Tebé drugóï dŏrógi nét! . . .
. . . For you there is no other way! . . .

TATYANA
. . . yevó ŏtcháyannïï prizÍv, . . .
. . . his desperate appeal; . . .

ONEGIN
. . . O, **ne** gŏni **mená**, mŏlú, . . .
. . . *Oh, do not drive me away, I implore you, . . .*

TATYANA
. . . nó píl **prestúpnïï** pŏdavív, . . .
. . . *but, the criminal flame of passion having been suppressed, . . .*

ONEGIN
. . . tí **lúbish mená**, . . .
. . . *you love me, . . .*

TATYANA
. . . dólg **chésti** suróvïï, . . .
. . . *honour's duty, severe . . .*

ONEGIN
. . . tí **zhízn** svŏyú naprásnŏ . . .
. . . *your life to no purpose . . .*

TATYANA
. . . **svăshénnïï** . . .
. . . *and sacred, . . .*

ONEGIN
. . . zgúbish, tí **mŏyá**, **navék mŏyá**!
. . . *you'll destroy; you're mine, forever mine!*

TATYANA
. . . chústvŏ **pŏbezhdáyet**! . . .
. . . *triumphs over one's emotions!. . .*

(Onegin seeks to lead Tatyana away with him. In the greatest agitation she endeavours to free herself from his embrace. Finally she begins to weaken in the struggle.)

TATYANA
. . . **Yá** udaláyus.
. . . *I depart from you.*

ONEGIN
Nét, **nét**, **nét**, **nét**!
No! No! No! No!

TATYANA
Dŏvólnŏ!
Enough!

ONEGIN
O, mŏlú — **ne** ukhŏdí!
Oh, I beseech you: don't go!

TATYANA
Nét, **yá** tverdá ŏstánus!
No! I shall remain firm!

ONEGIN
Lublú tebá, **lublú tebá**!
I love you! I love you!

TATYANA
Ostáv **mená**!
Leave me!

ONEGIN
Lublú tebá!
I love you!

TATYANA *(leaving the room)*
Navék prŏshái!
Forever, farewell!

ONEGIN
Tí mŏyá! . . .
You're mine! . . .
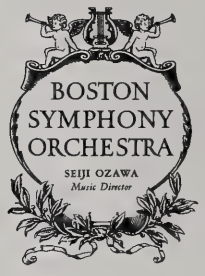
(for a while he stands stupified, overcome by despair)

. . . Pŏzór! . . . Tŏská! . . .
. . . *Ignominy! . . . Anguish! . . .*
O zhálkiï zhrébi mói!
O, my pitiful fate!

(He rushes off.)

CURTAIN

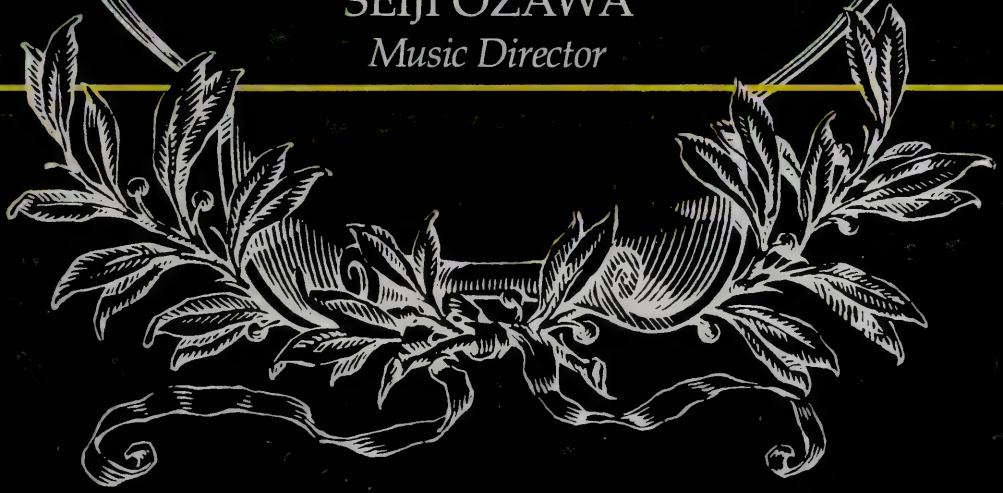
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BOSTON
SYMPHONY
ORCHESTRA
SEIJI OZAWA
Music Director



BOSTON SYMPHONY ORCHESTRA

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96th SEASON

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Ninety-Sixth Season 1976-77

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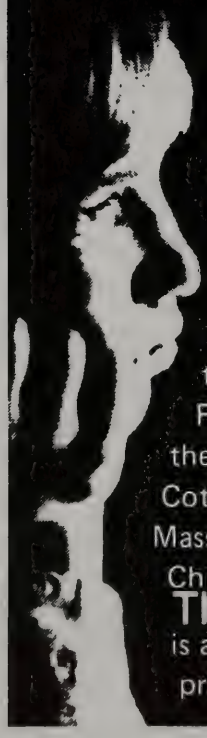
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Ninety-Sixth Season



Thursday evening, 4 November at 8:30
Friday afternoon, 5 November at 2
Saturday evening, 6 November at 8:30
Tuesday evening, 9 November at 8:30

SEIJI OZAWA, conductor

MAMANGAKIS Anarchia
Dean Anderson, percussion

intermission

BRUCKNER Symphony No. 5 in B flat major

Introduction: Adagio — Allegro

Adagio: Sehr langsam — very slow

Scherzo: Molto vivace (schnell) — (fast)
Trio: Im gleichen Tempo — at the same tempo

Finale: Adagio — Allegro moderato

The evening concerts will end about 10:40. The concert on Friday will end about 4:10.

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Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
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Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
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Michael Zaretsky

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Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
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Harold D. Hodgkinson chair
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Felix Viscuglia

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Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
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Ralph Pottle

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Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

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Ronald Barron
Norman Bolter
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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings with the Orchestra on the Deutsche Grammophon label include Berlioz's *Symphonie fantastique* and *La damnation de Faust,* Beethoven's Piano Concerto No. 5 with soloist Christoph Eschenbach, and the complete orchestra music of Ravel. This fall DG has three new Ozawa/BSO collaborations scheduled for release: Berlioz's *Romeo et Juliette,* Shostakovitch's Cello Concerto No. 2 with soloist Mstislav Rostropovich and Charles Ives's Fourth Symphony.

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Notes

Nikos Mamangakis
Anarchia

Nikos Mamangakis was born on 3 March 1929 in Rethymnon, Crete, and lives in Athens. He began Anarchia *in 1970 on commission from the Donaueschingen Festival, and the work was first performed there on 16 October 1971. It is dedicated to the late Dr. Heinrich Strobel, director of the Donaueschingen Festival from its post-war resumption in 1950 until his death in 1971. Dean Anderson and the Boston Symphony Orchestra, Seiji Ozawa conducting, gave the first United States performance of* Anarchia *in Symphony Hall at the 48th festival of the International Society for Contemporary Music on 27 October 1976.*

Mamangakis was born into a family of folk musicians. He attended the Hellenic Conservatory, Athens, and later studied composition in Munich with Carl Orff and Harald Genzmer. For training in electronic music he went to Josef Anton Riedl at the Siemens Studio, also in Munich. Mamangakis, who has written music in many genres, has described his work this way: "My style utilizes elements of Greek folk music (e.g. folk instruments) in avant-garde writing. It systematically explores new timbral possibilities . . . and occasionally the use of complex arithmetic relationships."

The composer has stated that the origins of Anarchia go back to the early sixties, when he conceived of a plan for writing a series of concertante works, or "concertos," exploiting in a particular and often extreme way the solo instrument or instruments in question. *Anarchia* aims at using practically all known main percussion instruments, avoiding extra-musical effects, but adopting a theatrical presentation of the five percussionists. Instruments are arrayed by families in a large arc in front of the orchestra. The performance starts on the left and, as the soloists gradually move from one instrumental group to the next, eventually ends on the right. To avoid "cheap" effects, Mamangakis says, he has used dynamics with great restraint: the general level is almost constantly in the area of *piano* to *pianissimo*, *fortissimo* appearing in three places only.

Mamangakis continues: "The work is divided into seven phases, each revolving around a specific group of percussion instruments. The first phase uses only five side drums, this leading to a playful strangeness of sound; the second phase uses membranophones with approximate pitch; the third, membranophones with precise pitch; the fourth phase, metallic percussion with precise pitch; the fifth one, metallic percussion with indeterminate pitch (cymbals and gongs); the sixth one, wood percussion with precise pitch; and the seventh and last phase, a variety of special effect instruments."

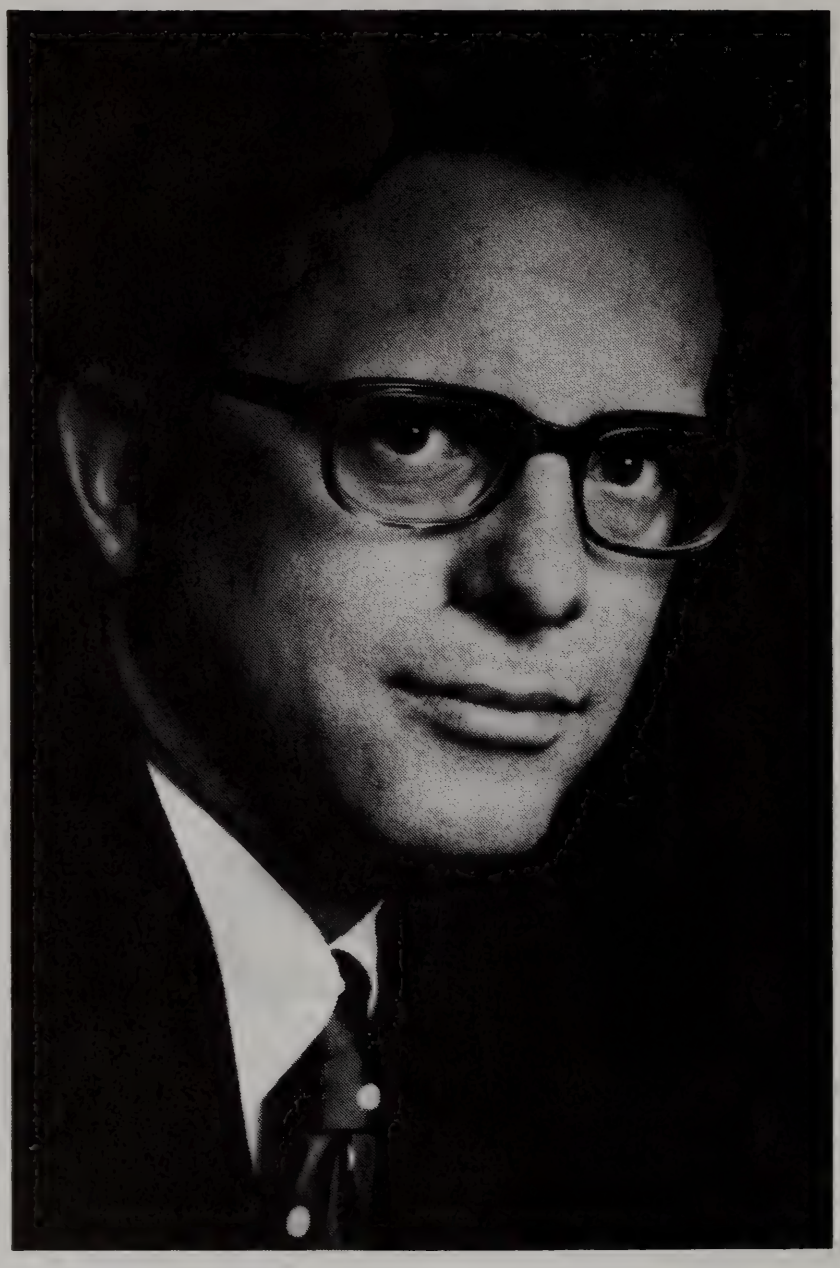
"The inner structure of the seven phases rests on mathematical proportions derived from serial writing, although in a somewhat simplified way. Still, the principles of serial composition are used in such an extreme way that the

Guest Artist

Dean Anderson

Percussionist Dean Anderson is soloist in these first United States performances of Nikos Mamangakis' *Anarchia* (1971). He studied at the Berkshire Music Center in 1969 and 1970, received his Bachelor of Music from the University of Miami and his Master of Music at the New England Conservatory, where his teacher was Boston Symphony timpanist, Everett Firth. Anderson has played with the Boston Symphony, the Boston Pops, Musica Viva, the Boston Ballet Orchestra, the Opera Company of Boston, the Springfield Symphony, and the Greater Miami Philharmonic. He is on the faculty of the Berklee School of Music.

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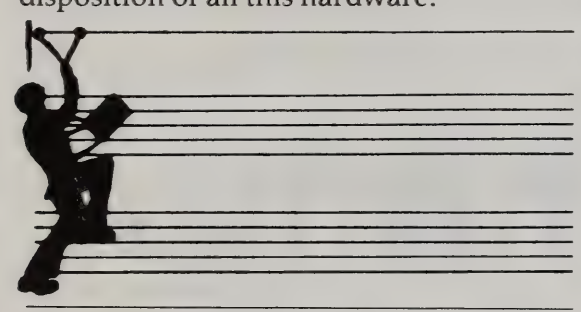
limits of anarchy are almost reached,* thus supplying the title of the piece. However, important of these last years, psychologically experienced, sneaked imperceptibly into the composer's consciousness and gave a tinge that justified the title from another point of view."

Anarchia calls for a main orchestra of four flutes (including parts for piccolo and alto flute), two oboes, oboe d'amore, English horn, E flat clarinet, two ordinary clarinets in B flat, bass clarinet, two bassoons, contra-bassoon, six horns, four trumpets, three trombones, bass tuba, two harps, twelve first violins, ten second violins, ten violas, eight cellos, six basses.

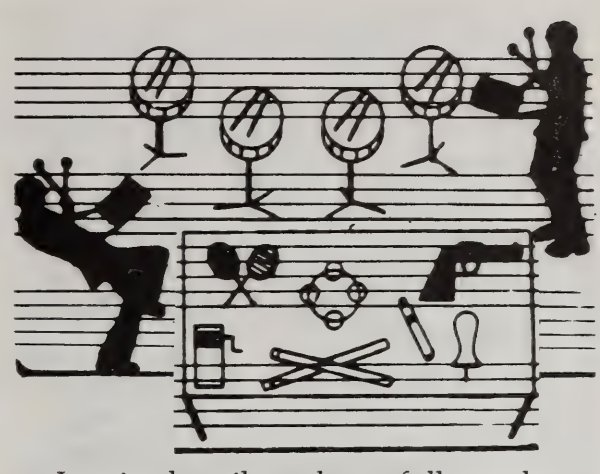
The percussion soloist plays — from left to right — snare drum, tabla and banya, Persian drums, and two Algerian bongos; kettledrums tuned to C, G, and B; glockenspiel; three cymbals of different sizes; xylophone; claves, tambourine, maracas, mouth siren, two pistols, and one hand-operated large police siren.

The four orchestral percussionists play snare drums with and without snares, tambourine, maracas, congas, bongos, temple block, wood block, wood drum, kettledrums tuned to C, G, and B, tom-tom, timbales, vibraphone, tubular bells, metallophone, cymbals, chromatic antique cymbals, tamtam, xylophone, marimbaphone, claves, maracas, mouth siren, eight pistols, ratchet, handle castanets, suspended castanets, and waldteufel.

The first page of Mamangakis' score has a charming drawing to indicate the disposition of all this hardware.



*Mamangakis' meaning is not quite clear, neither to the editor nor to a number of composers and theoreticians he has consulted.



Leaning heavily and gratefully on three indispensable books — *Musical Instruments* by Sibyl Marcuse (Norton), *Percussion Instruments and their History* by James Blades (Praeger), and especially *Handbook of Percussion Instruments* by Karl Peinkofer and Fritz Tannigel, translated by Kurt and Else Stone (Schott) — we offer explanations of some of the less familiar instruments:

Tabla and banya are North Indian hand drums, both standing to a height of 10-12 inches. The tabla is made of wood in the shape of two truncated cones, the upper one being taller than the lower. Its head is made of three layers of skin, which, from inside to surface, are vellum, sheepskin, and vellum again, but with an outer ring of calfskin. The banya, which plays bass to the tabla, is more nearly hemispherical in shape, its shell is made of metal, and it has a two-layered head of sheepskin and buffalo hide. On both instruments, leather thongs hold the skins. A circular spot of dark paste, usually flour and water, is placed on the drumheads, affecting both tuning and timbre.



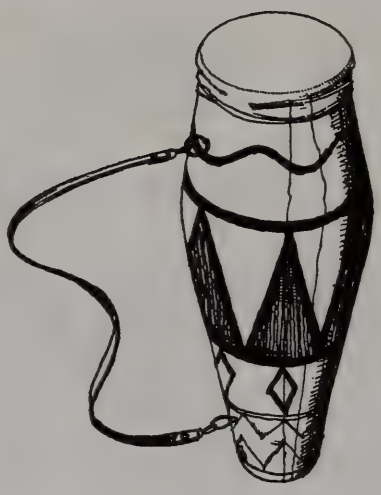
Indian Tabla

Bongos are hand drums also. The familiar Latin American kind — the name is Cuban — is made of hardwood with a goatskin head. The Algerian sort, standing from four to 18 inches in height and with a diameter of about three to 12 inches, depending on the pitch wanted, is made of baked clay, the head being sheepskin attached with string. Timbales are large bongos.

Claves are hardwood sticks, cocabola, ebony, or rosewood, about eight inches long and a little over an inch in diameter. They are used in pairs, one resting on the finger tips, with the cupped palm acting as resonator, the other, used to strike the first at about midpoint, being held between thumb and the first two fingers.

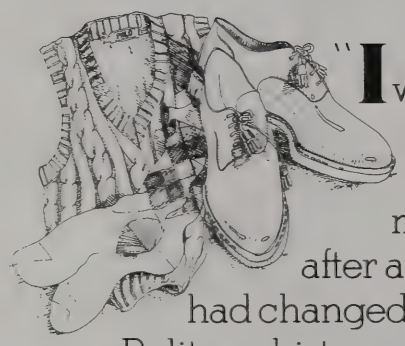
Congas look like elongated barrels and are made of strips of wood, grooved and glued together. They are played with the entire hand and tuned by means of a lug and pressure hoop mechanism.

Wood blocks are rectangular blocks, up to 10 inches in length, four in width, and two and three-quarters in depth,



Conga drum

made of a hardwood like rose, and with a deep resonating cavity cut into each of its long sides. It is beaten with a snare drum stick, xylophone beater, or glockenspiel mallet. Pitch depends on the size of the block and the depth of the cavity. Temple blocks provide somewhat draker variations on the highly penetrating wood block sound. Its Chinese name is "wooden fish," and a fish mouth is indeed what it looks like.



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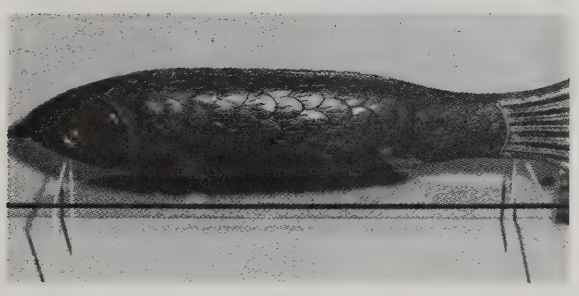
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Wooden fish

The xylophone has a series of rosewood bars resting on straw ropes, with each bar located over a tube resonator, and it is played with spoon-shaped hardwood beaters. The marimba has shallower, wider bars and a softer sound, while the marimbaphone is a marimba whose bars are made of metal. The vibraphone, played usually with rubber-headed mallets, one or two in each hand, has bars of a hard, light metal alloy, also located above metal resonator tubes, and there is a motor to run fans that agitate the air in those resonators, thus producing the instrument's characteristic vibrato.

The metallophone, or loo-jon, is a large resonator box made of rosewood or teak and with aluminum sound-plates on top. These are most commonly struck with soft kettledrum sticks.

A tamtam is a bronze gong of indefinite pitch (as distinct from a gong, which is a gong of definite pitch), but tom-toms are wooden drums, nine to 16 inches high with a skin diameter of 12 to 16 inches, played usually with soft beaters.

In the ratchet, wooden tongues in a rectangular wood frame are rotated against a wooden cogwheel. This is effected either by swinging the instrument in the air or by cranking the cogwheel with a handle.

Waldteufel, literally forest devil, is not the amiable composer of *The Skaters* Waltz, but a small tin or cardboard cylinder, closed at one end by parchment. A string of gut or horsehair is passed through a hole in the parchment, its outer end being "looped" around a groove in a wooden handle. The player, holding one end of the handle, whirls the instruments round and round through the air, and the loop, sliding around the groove (which has been rosined), causes the string to vibrate. These vibrations are transmitted to the skin membrane, causing it to produce a commensurate noise" (Peinkofer and Tannigel). It is an instrument, once of great and magic potency, that has been reduced to a toy.

Donaueschingen, in the Black Forest near the source of the Danube, became an important center in the summer of



Nikos Mamangakis

1921 under the patronage of Prince Max Egon of Fürstenberg, in whose memory Stravinsky was to compose his 1959 *Epitaphium* for flute, clarinet, and harp. During the twenties, works of, among others, Křenek, Hindemith, Bartók, Berg, Honegger, Schoenberg, Toch, Webern, Hába, and Hauer were performed there. The festival outgrew its site and moved, first to Baden-Baden, then to Berlin, through festivals with emphasis on music by composers living in that part of Germany continued to take place in Donaueschingen from time to time. The real Donaueschingen Festival was resumed in 1950.



Heinnch Strobel (right) in conversation with Pierre Baulez.

Heinrich Strobel, 1898-1971, was a music critic who made good. He wrote for papers in Erfurt and Berlin, and edited *Melos*, a magazine for contemporary music. As a vigorous and effective supporter of new music, he won a place on the Nazi enemies list, lost his position on the *Berliner Tageblatt*, and emigrated to France in 1939. After the war, he became music supervisor of the Southwest German Radio in Baden-Baden and brought Hans Rosbaud to build and direct that network's admired orchestra. He resumed the editorship of *Melos*, provided the initiative that led to the resumption of the Donaueschingen Festival, and in the fifties served for some years as president of the International Society for Contemporary Music. With his singular combination of music and political gifts, Dr. Strobel was for nearly half a century one of the striking and personalities on the European scene.

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Anton Bruckner
Symphony No. 5 in B Flat

Bruckner began work on his Fifth Symphony on 14 February 1875 and completed it on 16 May 1876. That summer he went to Bayreuth for the opening of Wagner's Festspielhaus and the first Ring Cycle, later worked on revisions of his Third and First Symphonies, then returned to the Fifth, which occupied him off and on until 4 January 1878. It is dedicated to Karl Ritter von Stremayr, then Minister of Education in the Austro-Hungarian Empire. He heard it only in a two-piano reading in Vienna in 1887. The first orchestral performance was given in Graz under the direction of Franz Schalk on 8 April 1894. The composer was already too ill to attend; in any event, Schalk, without his knowledge, gave the piece in a much cut and completely reorchestrated version of his own. Moreover, it was in Schalk's edition that the Fifth was first published in 1896. Bruckner's original score was not performed until 1935 nor published until 1936. The performance by the Boston Symphony under Wilhelm Gericke on 28 November 1901 seems to have been the first in the United States. The only subsequent Boston Symphony performances until now were given by Richard Burgin in December 1959, though the work has been played here more recently by the New England Conservatory Symphony Orchestra under Frederik Prausnitz and the Cleveland Orchestra under Lorin Maazel.

Bruckner was 50 when he made the first notations for this Fifth Symphony. With his favorite sister Maria Anna — "Nani" — he had moved to Vienna six and a half years earlier and he wondered why. He had left the pleasure of life in Upper Austria, the country's northwest corner, where he felt at home and where his dialect mingled with that of his neighbors, and he had given up the security of his post as Cathedral Organist in Linz and also the promise of a pension. Friends, however, had urged him to go to the capital to teach — for less money — organ, counterpoint, and figured bass at the Conservatory and to assume the unpaid, indeed essentially imaginary position of Court Organist *in exspectans.* He had been drawn into the musico-political war between the Wagnerians and the supporters of Brahms, a conflict in which he was temperamentally unsuited to engage and which in any event did not interest him. His relations with Eduard Hanslick, the critic of the *Neue freie Presse* and originally a warm supporter of his, had taken a turn for the worse in the last couple of years, and Hanslick was a bad man to have for an enemy. Most recently, he had failed in his attempts to get a government grant-in-aid and an appointment at the University of Vienna. "It is all too late," he wrote to a friend. "To work hard at piling up debts and to enjoy the fruits of my labors in debtor's prison where I can also celebrate the idiocy of having moved to Vienna in the first place, that's likely to be my lot. They've taken 1,000 florins a year from me, and this year there's no substitute, no stipend or anything. I can't have my Fourth Symphony copied."

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He did not go to prison, and, before the year was out, the University did create a lectureship in harmony and counterpoint for him (16 years later, it would confer an honorary Doctorate of Philosophy on him, the first musician to be so honored). Truly, though, Josef Anton Bruckner, with his peasant speech, his social clumsiness, his clothes that looked as though constructed by a carpenter, his disastrous inclination to fall in love with girls of 16, his piety (he knelt to pray in the middle of a counterpoint class when he heard the *angelus* sound from the church next door), his powerful intelligence that functioned only when channeled into musical composition, his ignorance of intellectual or political currents of his or any other day, this man was not a likely candidate for success in a word where, for a composer, so much depended on matters other than his skill at inventing music.

He was born in a village where his father, like his father before him, was schoolmaster: before that, and as far back as the 14th century, the Bruckners had been farmers and laborers. He sang in the choir, was allowed to play the organ, and learned musical rudiments from a cousin. In 1837, the year his father died, the 12-year old Anton was taken as a choirboy into the Augustinian monastery of St. Florian, whose buildings, Austrian Baroque at its most splendid, dominate the countryside southeast of Linz. There, the musician and man gradually emerged. In 1840, he first heard orchestral music by Beethoven and Weber. He studied Bach's *Art of Fugue* and *Well-tempered Clavier*, became acquainted with the works of Schubert and Mendelssohn, played dance music for a living, and equipped himself to become a schoolteacher. In 1848, he was appointed organist at St. Florian. All his life, he was never to feel as sure anywhere as on the organ bench. As an organist, he enjoyed the success that was withheld from him as a composer: in Paris, he played in a crowded *Notre-Dame* before an audience that included Franck, Saint-Saëns, Auber, and Gounod; the Vienna Chamber of Commerce sponsored a series of concerts in London (one every day for a week in the Albert Hall plus another five in the Crystal Palace); and when the 67-year old master stood, a newly created doctor, before the *Rector magnificus* of Vienna's university, he said, "I cannot find the words to thank you as I would wish, but if there were an organ here, I could tell you."

And all the while at St. Florian, he composed what the community needed, from sacred motets to dances for piano duet to part-songs for men's choral societies. In 1855, he began to travel regularly to Vienna for lessons with Simon Sechter, the undisputed tsar of Austria's music-theory world. By a touching coincidence, 27 years earlier, at the same age, and, as it turned out, just two weeks before his death, Schubert had decided on the same step. Sechter was a curious figure, who, to clear his head, wrote a fugue every morning of his adult life and whose compositions include four-hand polyphonic fantasies on operatic airs as well as settings of chapters from a geography textbook and, once, of an entire Viennese newspaper. Bruckner worked with him for six years, during which he was forbidden to do any free composition, and spending sometimes as much as seven hours a day on his exercises. He emerged with a *Meisterbrief* (a certificate of mastery like those issued in the old guilds), a nervous breakdown, and a sovereign command of contrapuntal craft. Wilhelm Furtwängler called the last movement of the Fifth Symphony "the most monumental finale in all music." Perhaps it is. For sure, its magnificence grows out of the tensions generated by its polyphony, and every measure of that is a monument to Sechter's teaching.

But Bruckner's hunger for learning was not yet stilled, and he went on to study for two years with Otto Kitzler, principal cellist in the Linz theater orchestra. While Sechter's methods were oriented to the past, Kitzler taught from modern scores, Beethoven, Mendelssohn, and Wagner, whose *Tannhäuser* he was determined to perform in Linz and which he analysed

with Bruckner. At the end of his time with Kitzler, Bruckner began work on the symphony he was later to call *"die Nullte"* — No. 0 — and to which he was also inclined to be rather unfair, its first movement really being in every way an exceptional achievement. He was in his 40th year now and at last ready fully to heed his vocation as a composer. In the next decade there followed three Masses and the first versions of Symphonies 1 through 4. The momentous events in his life were his first time of seeing *Tristan* and of meeting Wagner, both in 1865; the move to Vienna in 1868; and the successes of his First and Second Symphonies in Linz and Vienna in 1868 and 1873 respectively.

By 1875, when he began work on the Fifth, Bruckner had developed a new and extraordinary idea of the symphony. Moreover, he reached at that point maximum confidence in the matter, always painful for him, of fixing his thoughts and imaginings on paper. From Beethoven, he had learned about scale, preparation and suspense, mystery, the possible ethical content of music; from Schubert, something about a specifically Austrian tone and much about the handling of harmony; from Wagner, along with a few mannerisms, everything about a sense of slow tempo previously unknown to instrumental music. The vision, in the largest sense, is his own. So is the austere magnificence of his orchestral sound. It is astounding, moreover, how economically he achieves that. Wagner tubas or a second quartet of French horns enter his orchestra only with the Seventh Symphony, only the Seventh and Eighth use percussion other than kettledrums (and just for a single moment each), and only the Eighth calls for harps. Here in the Fifth, the orchestra consists of woodwinds in pairs, four horns, three each of trumpets and trombones, bass tuba, kettledrums, and strings: except for the presence of a third trumpet, it is an orchestra no larger than Brahms's.

The Beethoven symphony the 16-year old Bruckner heard at his first orchestral

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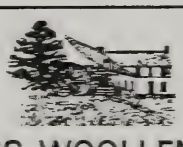
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concert in Linz was the Fourth. Beginning a symphony that way, in myster, was a concept that was always to fascinate him. Six of Bruckner's symphonies begin with a hum from which thematic fragments detach themselves, or against which he projects a spacious melody. Others start with an accompaniment, the tromp-tromp of Nos. 0 and 1, or the nervous chirrup of high violins in No. 6. The Fifth, though, is alone in having a slow introduction. Plucked cellos and basses, *pianissimo*, stalk up and down a scale segment, while above, violas and violins spread a tissue of softly dissonant suspensions, disturbed three times by sighing accents (I imagine Bruckner was remembering the touching music for the basset horns that begins the *Recordare* in Mozart's *Requiem).* The full orchestra, kettledrums excepted, makes a peremptory, sharply rhythmic announcement in stark octaves. After another silence, brasses powerfully intone a hymn. Silence again. The octaves come back, and the hymn fragment, then a new and quicker tempo, which with great urgency leads to a fuller statement of the hymn. A sudden hush and, with yet another idea, the *Allegro* proper is under way.

"No symphony ever opened like this," writes Robert Simpson in his exciting study, *The Essence of Bruckner* (Chilton). I have described the opening of what Bruckner liked sometimes to call his "Fantastic" Symphony in detail because it is so special, so strange, so disjunct, all those qualities being underlined by the way each new event flings us in a different harmonic direction. By time the *Allegro* is under way, we have already been offered an immense variety of musical characters. Bruckner's task now is to establish for us the unity of all these musics, and the first movement unfolds as a great and dramatic struggle to bring everything safely and justly into port in its home key of B flat major.

The *Adagio* opens with the same sound as the first movement, *pianissimo* plucked strings, but with different notes. It is both adumbration of and then accompaniment in cross-rhythm to a melancholy oboe solo (this was the first idea for the symphony that Bruckner got onto paper in February 1875). The contrasting theme for strings alone, at once sumptuous and noble, he wants played *markig*, meaning powerfully, vigorous, pithy, and in fact derived from *Mark*, marrow. This *Adagio* rises to a high level of tension, but not to one of those heaven-opening climaxes we know from the Seventh and Eighth Symphonies: rather, it collapses into fragments and in pathos.

The Scherzo now begins with the same notes as the *Adagio*, still *pianissimo* and again in strings, but four or five times as fast as before and bowed rather than plucked. This, too, turns out to be an accompaniment to a woodwind melody, cousin in shape though not in mood to what the oboe sang in the slow movement. The Trio proceeds with a sense of caprice that occurs nowhere else in Bruckner (and by the way, the first notes the cellos and basses play outline the same shape as those scale segments with which they began the symphony).

Each movement, then, begins like some other in sonority or in the actual choice of notes. The finale in fact begins exactly as the first movement did, except that a clarinet twice very softly drops a falling octave into the texture. When the strings come to the end of their opening music (more compressed now than in the first movement), they turn to the clarinet to ask, "What was that you said?" The clarinet tells them, and in surprisingly impertinent tones. Bits of the first *Allegro* and of the *Adagio* pass by, but the clarinet, getting his no. 2 player to help, insists. "All right," say the strings, offering to turn the idea into a ferocious fugue. We have by now some feeling for Bruckner's sense of movement and space. This fugued music and what quickly follows it, up to a glorious brass chorale (with soft string echoes) is all preparatory. Looking back, we perceive that even the first three movements have been preparatory. After the chorale, the music subsides into hesitations, silence, suspense. The violas begin a fugue on the chorale tune. They begin it quietly, but



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before long the current is irresistible and fierce. Beethoven has provided Bruckner with two models in the same key, the *Hammerklavier* Sonata's finale and the *Great Fugue* for string quartet, and you have to reach back to those to find a parallel for what Bruckner unpacks here. At the last, a final, stunning appearance of the chorale resolves the friction-laden dialectic.

MORE . . .

Bruckner by Hans-Hubert Schönzeler (Grossman, available in paperback) is a good general introduction. For someone who can read music and has a basic understanding of theory, Robert Simpson's *The Essence of Bruckner* (Chilton) offers an exciting account concentrating on the symphonies. The most lucid sorting out of the problem of the different versions of the symphonies is to be found in Deryck Cooke's pamphlet, *The Bruckner Problem Simplified* (available for $2.50 from The Musical Newsletter, 654 Madison Avenue, Suite 1703, New York, NY 10021). The most satisfactory recording of Bruckner's Symphony No. 5 is Bernard Haitink's with the Concertgebouw Orchestra of Amsterdam (Philips).

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From the BOSTON SUNDAY GLOBE — *October 10, 1976*
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BU came to play, Berlin listened with enthusiasm

By Richard Dyer
Globe Staff

Concertmaster Joseph Silverstein finished recording Falla's "Three-Cornered Hat" with the Boston Symphony Orchestra about 1:30 Tuesday afternoon. Shortly afterwards conductor Joseph Silverstein was settling into a booth at a nearby restaurant to talk about the silver medal his Boston University Orchestra had brought back from the Herbert von Karajan competition in Berlin a couple of weeks ago.

This was the fourth biennial competition for youth orchestras sponsored by the Karajan foundation; the competition is held in alternation with a conducting competition. This year 10 orchestras competed; they came from Austria, Czechoslovakia, Poland, Finland, Lithuania, Japan, Germany, Bulgaria and Australia. The Boston University Orchestra was the only American entry.

How did that come about? "It happened," said Silverstein, "through Emil Tschakarov, who was one of the Karajan conducting winners a couple of years back; he had also been at Tanglewood. One day a year ago he dropped by BU to hear us rehearsing the Sibelius Second Symphony. He was impressed and said we ought to enter the next orchestra competition. I said that I had no authority to do that; finally, though, we were given an official invitation. Once that happened, it was simply a matter of securing the approval of the trustees of the University — and finding the money to send 92 students to Europe. In Berlin all the expenses were covered by the Karajan foundations. Our students stayed for the first five days in a youth hostel; later we were in small hotels."

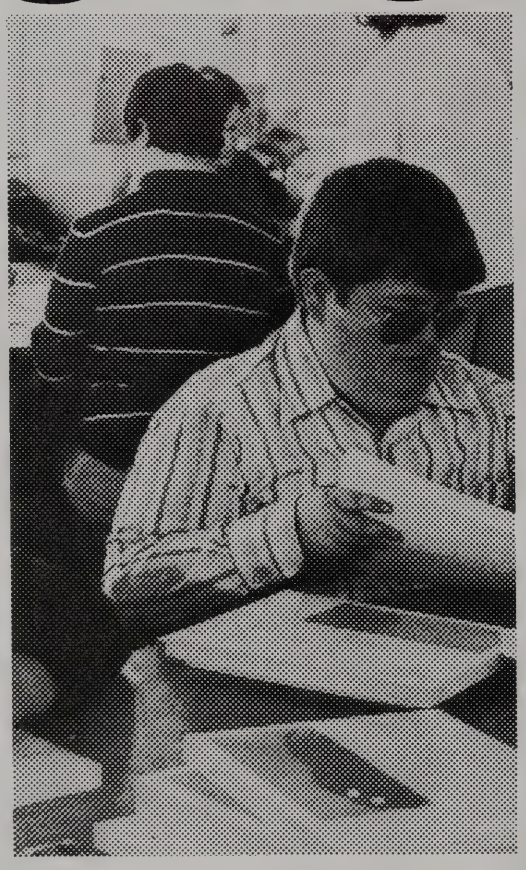
One piece was set for every orchestra in the competition: the overture to Wagner's "Die Meistersinger." Silverstein completed his program with an American work, the "Meditations on Ecclesiastes for String Orchestra" (the Pulitzer Prize piece by Norman Dello Joio, dean of the BU School for the Arts), the Bartok Concerto for Orchestra, and Haydn's 96th Symphony. The group rehearsed in Boston after the opening of the fall semester, they had only 10 days to work before departure; there was a send-off concert in Symphony Hall.

Of course, that 10 days of rehearsal was the payoff of Silverstein's three years of work with the BU Orchestra. "We give only four concerts a year," he says, "so that obviously is not our principal activity. Right now we are working on Tchaikovsky's 'Pathetique' Symphony — and when we're through there will be no need to program it. The point of working on it is to give the students a sense of learning a piece, appreciating its structure and the place of every individual part within that structure. I hope that the students learn not simply to play but to listen — and that they learn to enjoy the act of playing in an orchestra."

Once in Germany, the BU group had only a single rehearsal before playing its competition concert. Reaction was enthusiastic. Klaus Tennstedt, one of the BSO's most significant guest conductors, arranged to attend; afterwards he admitted that he was "bowled over." The principal violist of the Berlin Philharmonic sought Silverstein out and said, "There is only one orchestra in Germany that plays better than you do — and that's us."

The Jury made a different judgment, awarding second place to the BU orchestra, but Silverstein wasn't to be drawn into commenting about that. "The main purpose of the trip was not the competition but the opportunity for

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our students to be there in Berlin, to meet and work with the 600 other student musicians who were there in the contest. The biggest thrill for me was listening to the way the kids played — and you know, we were the only orchestra there that played a real symphony program." Did anyone else play something as exposed and demanding as the Haydn symphony?

"No," came the one-word answer, speaking volumes.

Another gratifying experience for Silverstein was the opportunity to conduct a special reading rehearsal of the combined BU Orchestra and the Junge Deutsche Philharmonie, the German group that took first place in the competition. The groups read through Beethoven's 7th Symphony and the Dvorak G Major Symphony. "It was wonderful to see the oboe players and trumpets and other instruments exchanging instruments and reeds and talking about the different ideals of orchestra sound in our cultures. You know, in Germany an oboe is always an oboe; a flute is always a flute. In America, as the legacy of the Toscanini/Szell tradition, we try to make those reed and woodwind instruments merge and blend; in Europe they never lose their individual flavor."

There were numerous pleasant social occasions — one viola player came to Silverstein and collapsed in giggles because on a cruise through Berlin she had found herself at a table with seven violists, each speaking a different language. One violinist befriended some gypsies playing in a Hungarian restaurant, and a group of fellow-orchestra members went along the next night to listen to her play with them. Everywhere Silverstein went — to concerts, museums, the opera — he found contingents of his students. One less agreeable experience was watching an East Berlin border patrol pass mirrors under the buses to make sure no one was trying to escape to the West by clinging to an axle.

The final concert of the competition closed with a performance of the "Meistersinger" Overture with a mixed orchestra drawn from the 10 entrants. Seventeen BU students participated and Herbert von Karajan himself conducted. The rehearsal for that performance of the 10-minute piece lasted an hour and a half; the audience consisted of all the musicians and conductors who were not working. "I must say that Karajan handled that situation very tastefully. It takes restraint when you have a captive audience of that quality. In the course of that rehearsal Karajan managed to have every section play some part of the music alone." Was the performance one of those Karajan "through the blender" affairs? "Well, let's just say that it had rounded corners."

"You know," Silverstein concluded, "I felt confident about this trip from the beginning because I know those kids play well. It was wonderful to share this secret with the public at Symphony Hall. We usually play in a hall at BU that isn't particularly well-suited to orchestra playing. Many people who came to that concert in Symphony Hall came out of a sense of duty — and they wound up hearing a pretty terrific concert. It drew the kind of attention to the school that we haven't had before; the crowd came to share my opinion of that orchestra."

The BU Orchestra's next public concert will be on Nov. 12. Faculty member Leslie Parnas will be soloist in the Dvorak cello concerto. Silverstein hasn't decided what the rest of the program is going to be — but he is sure that the performance will be good. So are an increasing number of people. Around the world.

Part of Saturday evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

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There is a Ladies Lounge on the first floor next to the main entrance.

Two lounges, the Hatch Room on the first floor, and the Cabot-Cahners Room on the second, open one hour before concerts and are open during intermissions, with cocktails available.

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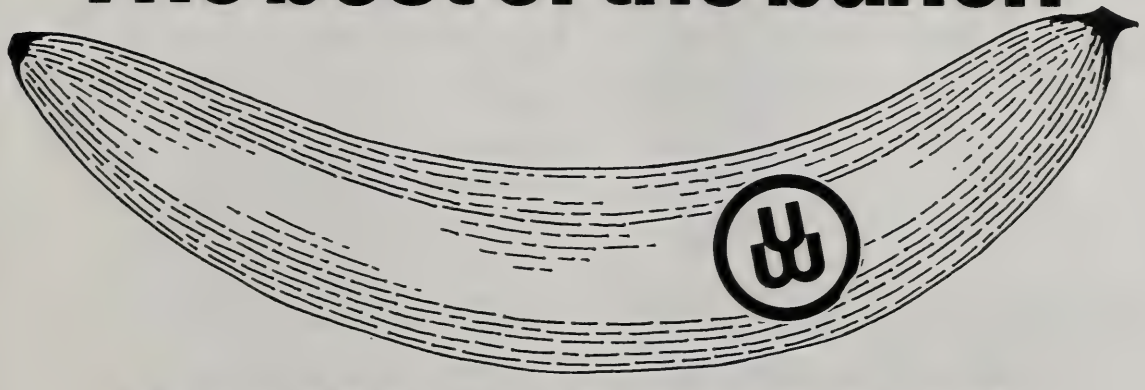
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Open Rehearsal, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 6:45
Thursday, 11 November at 7:30
Thursday '10' series
Friday, 12 November at 2
Saturday, 13 November at 8:30

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Bartók: *Music for Strings, Percussion and Celesta*
Beethoven: Piano Concerto No. 4 in G major
Murray Perahia
Wagner: *Tännhauser* Overture

Thursday, 11 November at 11 a.m.
Thursday 'AM' series, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 10:15

SEIJI OZAWA conducting:

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Friday, 26 November at 2
Saturday, 27 November at 8:30
Tuesday, 30 November at 7:30

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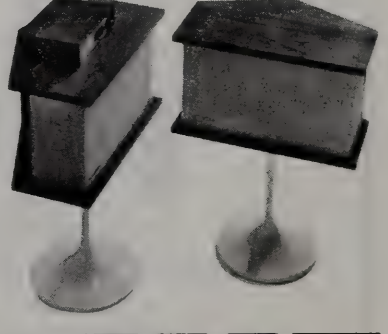
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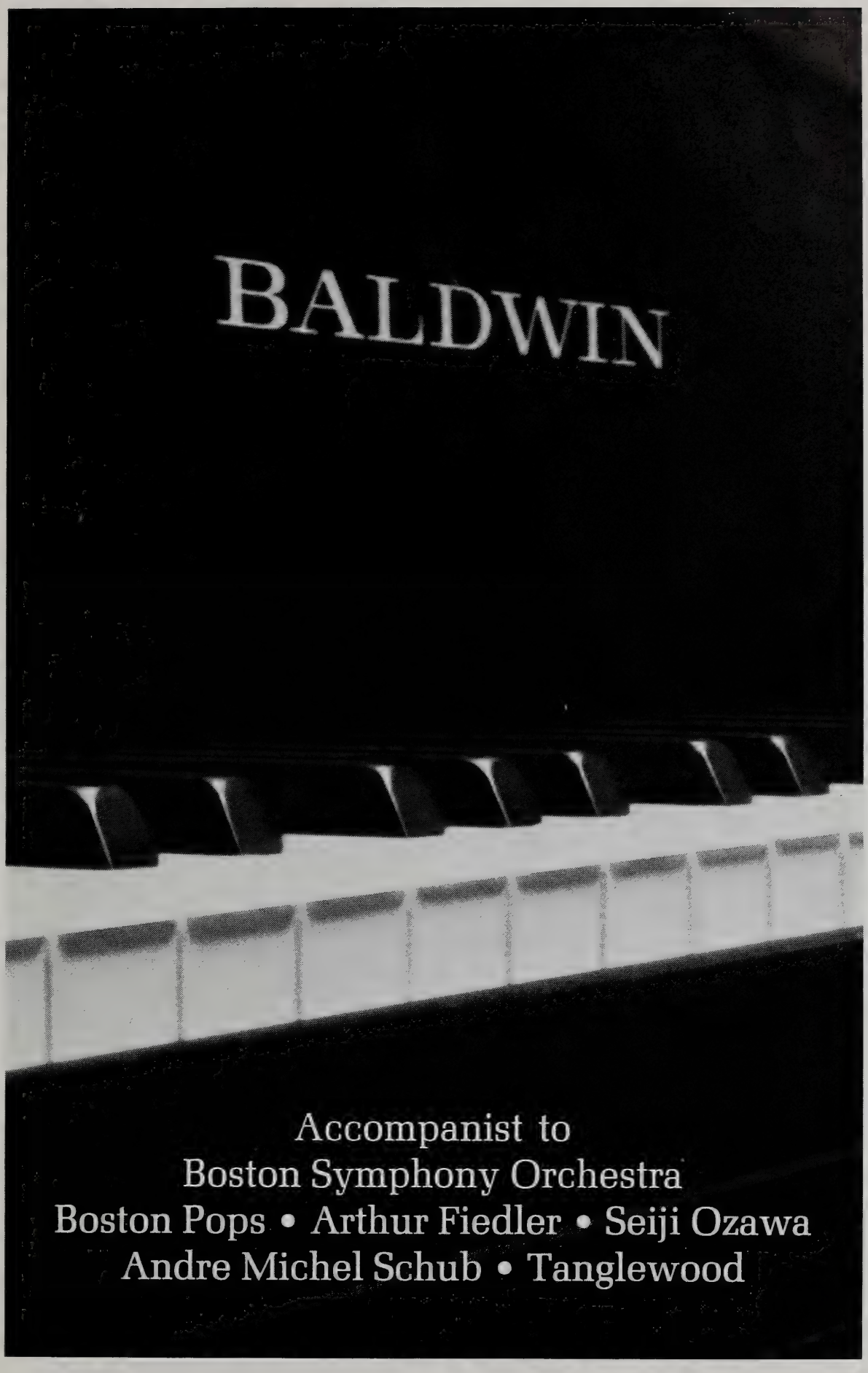
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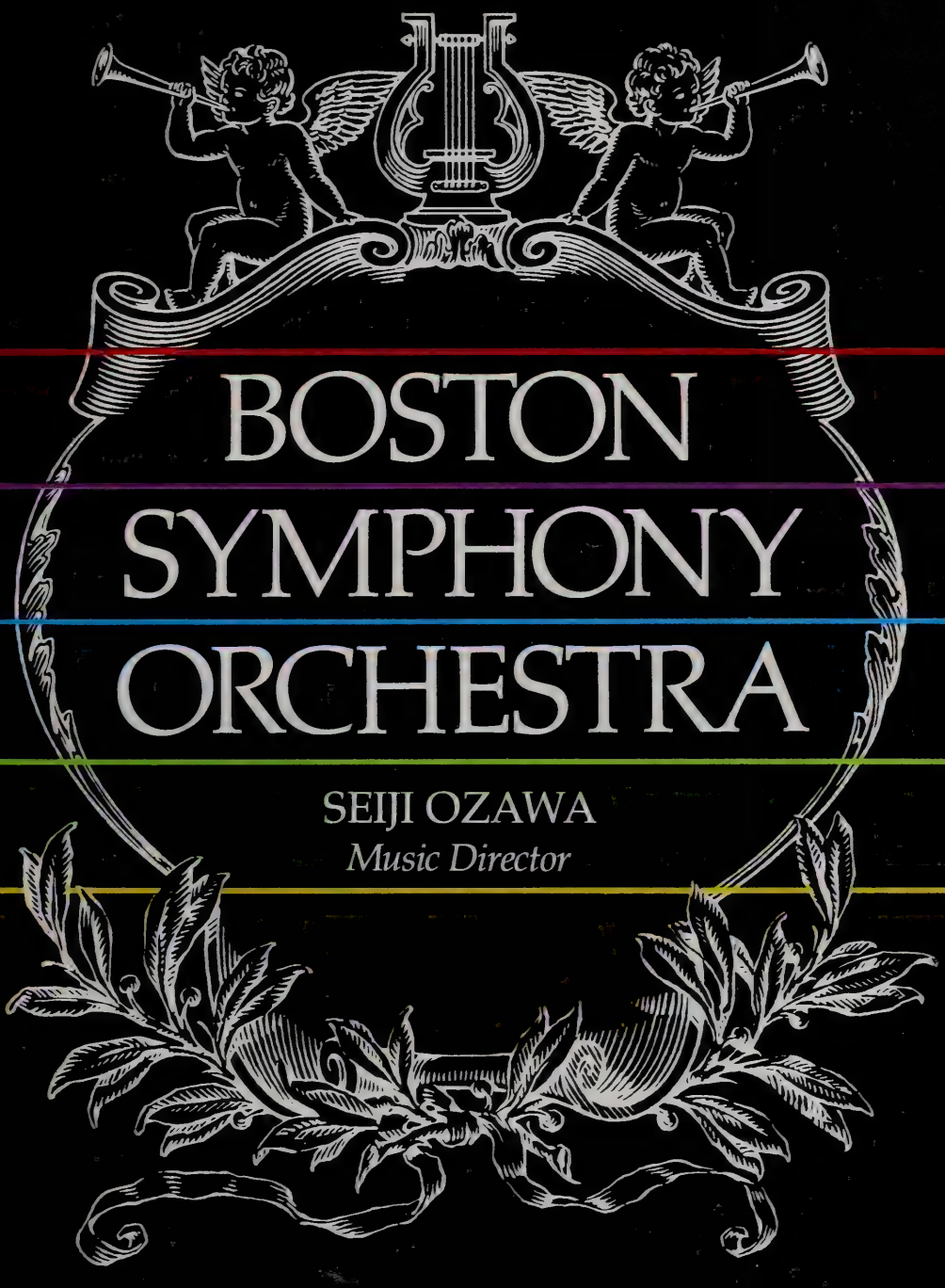
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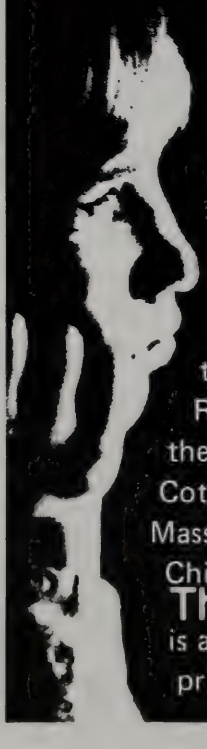
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Joseph Silverstein, *Assistant Conductor*
Ninety-Sixth Season



Thursday evening, 11 November at 7:30
Friday afternoon, 12 November at 2
Saturday evening, 13 November at 8:30

SEIJI OZAWA, *Conductor*

BARTÓK Music for Strings, Percussion and Celesta
Andante tranquillo
Allegro
Adagio
Allegro molto

intermission

BEETHOVEN Piano Concerto No. 4 in G major, Op. 58
(cadenzas by Beethoven)

Allegro moderato
Andante con moto
Rondo: Vivace

MURRAY PERAHIA
Mr. Perahia plays the Steinway piano

WAGNER Overture to *Tannhäuser*

The concert Thursday will end about 9:20, Friday's about 3:50, and Saturday's about 10:20.

Seiji Ozawa and the Boston Symphony Orchestra record exclusively for Deutsche Grammophon.

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First violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
Michael Vitale
Darlene Gray
Ronald Wilkison
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses
William Rhein
Harold D. Hodgkinson chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe
Henry Portnoi

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
William Gibson

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings with the Orchestra on the Deutsche Grammophon label include Berlioz's *Symphonie fantastique* and *La damnation de Faust*, Beethoven's Piano Concerto No. 5 with soloist Christoph Eschenbach, and the complete orchestra music of Ravel. This fall DG has three new Ozawa/BSO collaborations scheduled for release: Berlioz's *Roméo et Juliette*, Shostakovitch's Cello Concerto No. 2 with soloist Mstislav Rostropovich and Charles Ives's Fourth Symphony.

AND IN GENERAL

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Notes

Bela Bartók
Music for String Instruments, Percussion and Celesta

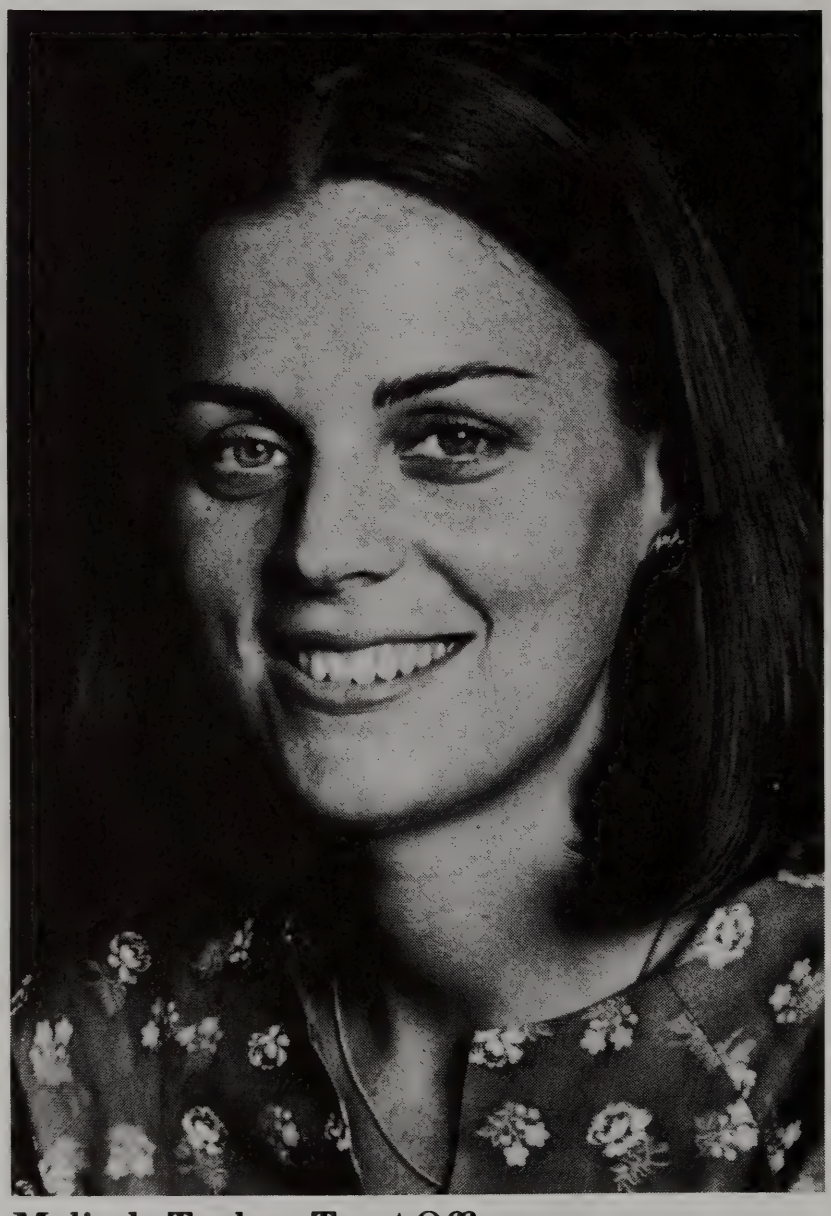
Bartók was born 25 March 1881 at Nagyszentmiklós, Hungary, and died 26 September 1945 in New York City. Paul Sacher, founder and conductor of the Basel Chamber Orchestra, commissioned the Music for String Instruments, Percussion and Celesta *and gave the first performance in Basel, 21 January 1937, in celebration of his orchestra's 10th anniversary. Bartók had completed the score in Budapest, 7 September 1936, and the work was first heard there in February 1938, Ernö Dohnányi conducting. John Barbirolli introduced it to this country at concerts of the New York Philharmonic-Symphony Society on 28-29 October 1937. Leonard Bernstein conducted the first Boston Symphony performances on 18 and 21-23 February 1947. Charles Munch, Guido Cantelli, and Ernest Ansermet brought it back in subsequent seasons, and the orchestra's most recent performances were at the Spectrum concerts led by Michael Tilson Thomas, 8-9 October 1971.*

Introducing *Music for String Instruments, Percussion and Celesta* to his *New York Herald-Tribune* readers in 1937, Lawrence Gilman characterized Bartók thus: "Acrid, powerful, intransigent; the musician of darkly passionate imagination, austerely sensuous, ruthlessly logical, a cerebral rhapsodist; a tone-poet who is both an uncompromising modernist and the resurrector of an ancient past." If there is one quintessential Bartok composition, one work in which we can find all his strengths, the paradoxes in his music and the contradictions, the *Music for String Instruments, Percussion and Celesta* is it.

In 1936, Bartók was 55 and at the summit of his powers and reputation. He had begun to compose at eight and had played the piano in public since he was ten. At 26, he had become professor of pianoforte at the Conservatory in Budapest, succeeding his teacher, István Thomán, and over the course of 30 years he had earned an enviable reputation as a collector and scholar of Hungarian, Rumanian, Bulgarian, and Arabic folk music. He was even a success as a composer. It is true that his last American years were wretched, medically and fiscally, that he was discouraged to the point of giving up, that the support tendered by Serge Koussevitzky, who commissioned the *Concerto for Orchestra* for Boston, and by Yehudi Menuhin was literally life-saving. To imagine, however, that Bartók's whole life was spent in the condition of unrecognized genius is to have the picture quite wrong. There were, to be sure, failures and frustrations, like Mengelberg's cancellation of the New York premiere of the Piano Concerto No. 1 on Bartók's first American tour, or the endless delays and unpleasantnesses that dogged the early career of *The Miraculous Mandarin*, but since the triumphant Budapest premiere in 1917 of his choreographic poem, *The Wooden Prince*, his importance was understood, he had a good contract with a first-rate publisher ("This is a splendid thing . . . [it] counts as my greatest success as a composer so far"), and his music was widely and well performed.

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He accepted Paul Sacher's commission on 27 June 1936, indicating in his letter that he was thinking of a work "for strings and percussion (thus, besides the strings, there would be piano, celesta, harp, xylophone, and percussion instruments)," and he completed the score ten weeks later, on 7 September. Though he seems to have entertained ideas about renaming the piece later, he retained its working title, *Musique pour instruments à cordes, batterie et céleste en quatre mouvements.* The other percussion turned out to be small drums, with and without snares, cymbals, tam-tam, bass drum, and kettledrums. In the finale, the piano part is sometimes for four hands, the third and fourth belonging to the celesta player. Bartók wants the strings on stage in two separated groups, and his score includes a suggesting seating plan which puts 1st and 2nd violins, 1st violas, and 1st cellos on the left, 3rd and 4th violins, 2nd violas, and 2nd cellos on the right, basses across the back (1sts on the left, 2nds on the right), and the other instruments in the middle, piano and celesta toward the left, harp and xylophone toward the right.

First, a dark fugue. The instruments are muted and it is a long time before they rise from *pianissimo*. The gait is irregular and mystifying. The theme itself is constricted, its range only a fifth. The texture is dense and tight. Then, mutes are removed, the tempo quickens, kettledrums and cymbals join, and a thwack on the bass drum signals the arrival of a tearing climax. The music drops rapidly from this height: the mutes return, the celesta adds new and magic colors, and the sounds disappear into the silence from which they had come.

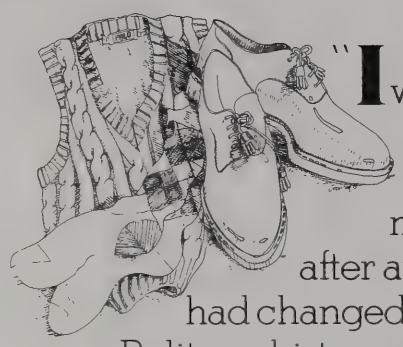
That music is the source of most of the rest. The shapes in the second movement are derived from it, though this *Allegro* comes in as drastic contrast — quick, bright, inclined to be regular in its rhythms (though often and delightfully syncopated). Piano and harp make their first appearance, and there is constant antiphonal play between the two string orchestras. At its recapitulation, the first theme is pushed together so that what took four beats before is allowed only three.

The *Adagio*, beginning and ending with atmospheric dialogues of xylophone and kettledrums, traverses many moods, successive phrases of the fugue subject heralding the appearance of each new section. The finale is country dance music: right at the beginning, the first orchestra strums and the second has a headlong Bulgarian tune. Here, too, the first movement's theme returns, but transformed, its intervals stretched wide, its harmonies open and unambiguous, and at the end, even the wild Bulgarian tune turns expansive in a harmonization and a rhythmic guise that might have been invented by Bartók's compatriot and friend, Zoltán Kodály. And so this work is in Bartók's life a marker from which we can look both back and forward: the first movement is the summation of his endeavors from about 1919 into the middle thirties, the time of the tough, concentrated, often fiercely dissonant music of *The Miraculous Mandarin*, the *Dance Suite*, the two Sonatas for violin and piano, the first two Piano Concertos, the Quartets No. 3, 4, and 5, the *Cantata profana*, while the radical reinterpretation of that material in the finale anticipates the "easier" writing of the later years, of the Violin Concerto No. 2, the Concerto for Orchestra, and the Piano Concerto No. 3.

Music for Strings, Percussion and Celesta is a work of exuberant invention, of rhapsody, of sometimes lacerating passion. But recall Gilman's phrase, "cerebral rhapsodist." There was, to Bartók's mind, the side that produced the darkness and passion of this fugue, that produced the high spirits of the second and fourth movements, the nocturnal mysteries of the *Adagio* of this *Music*, the ferocity of the first movements of the Fourth and Fifth String Quartets, the scurrilous humor of the *Burletta* in the Sixth. But with inspiration and fantasy there went a passion for order. He was equipped with an uncannily accurate inner clock and he could tell when music marked to be played at metronome 112 was in fact going at 111 or 113.

One manifestation of his exquisite feeling for time and proportion was his fascination with the golden section, that division of a line where the smaller segment is to the larger as the larger is to the whole (the relation is about 382:618). Almost always in Bartók's mature music, something critical happens at that point of division. In the fugue of the *Music for Strings, Percussion and Celesta*, it is the place where the mutes come off and where a percussion instrument, a kettledrum, enters for the first time (to the beat, it is the moment at which we first hear unmuted strings) — the place from which the music begins to move with energy toward its climax. In the second movement, it is the point at which the development really gets going, and it marked by a striking new sonority and pattern, an *ostinato* in the second orchestra and harp, punctuated by unpredictably spaced chords on the piano and in the second orchestra, which plays those special Bartók *pizzicatos* where the string rebounds against the fingerboard with a hard slap. In the *Adagio*, it is at this point of division that the most amazing sounding section begins, the part where the soft *tremolando* dialogue of the two groups of strings is heard as though through a scrim of *glissandos*, scales, and broken chords from celesta, harp, and piano.

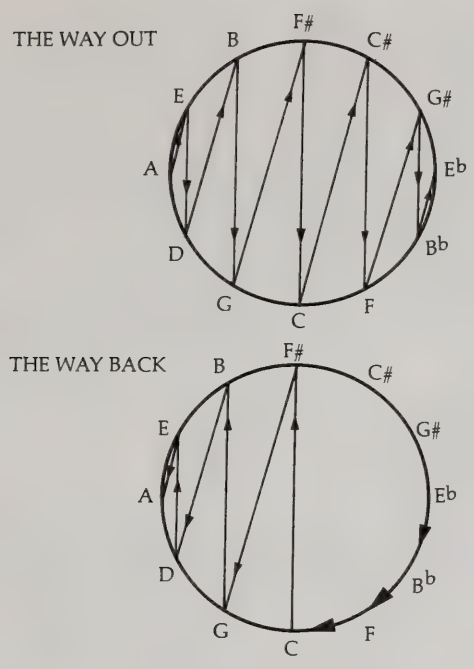
The design of the first movement is in another way a marvel and a delight to the mind. In tonal music, the most important note is called the tonic or keynote. The next most important is called the dominant and it is the fifth note of the scale: the chord built on that note is the one with the strongest magnetic pull toward the tonic. If you keep going up a fifth at a time, you will touch all twelve notes and come back to your starting point, a voyage you can represent graphically by means of a circle. That circle of fifths also illustrates something else important: keys that we call closely related, i.e. those with the greatest number of notes in common, are the ones closest to each other on the circumference of the circle. The remotest relationships, i.e. those where there is actually only a single common note, are those between keys



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directly opposite one another on the circumference.

Now Bartók starts his fugue on A. Each successive entrance of a voice starts on another of the twelve available pitches, but arranged so as to fan out from A in both directions around the circle alternately. The *fff* climax with the single blow on the bass drum is reached when the process arrives at E flat, the point opposite A on the circle, the maximum distance from home. That climax, that point of highest tension, is placed quite classically two-thirds through the movement, and the unwinding of the fugue will therefore entail some compression. Bartók moves in gigantic and quick strides across half the circle from E flat to B flat to F, then, after a breath, begins the journey back, during which, for a kind of symmetry, he presents the theme upside down. Starting with a series of fragmentary entrances on C and F sharp, he retraces his steps until he reaches A. The homecoming is occasion for celebration: there are two simultaneous entrances on A, one giving the theme in its original form, the other in its inversion, and this is when and why the music is suddenly so wonderfully garlanded in the figurations of the celesta. When the piece began, the task was to expand, to conquer the whole tonal territory. Now the task is to stabilize. So, where the first twelve fugal entrances were on twelve different pitches, the last twelve are all on A. At the end, only two sections of violins remain: they start together on A, move in opposite directions until both reach E flat, then converge quietly again on A. In those 18 notes, Bartók shows us the whole movement in microcosm.

What draws us in is the expressive wealth of Bartók's music. We perceive its shape as natural, spontaneous, and inevitable: the most ardent romantic could desire no more. With coolest precision, it has been calculated to make just that effect. Bartók's colleague, the man who in irritated response to his newly rich brother's signing a letter "landowner" signed his reply, "Ludwig van Beethoven, brain-owner," would have understood.

— Michael Steinberg



Bela Bartók and Paul Sacher — 1937



Bela Bartók (center) with Paul Sacher (right) and the Swiss Composer, Conrad Beck — 1937

Remember the first time you heard Debussy's La Mer?

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Paul Sacher

PAUL SACHER

These performances of Béla Bartók's *Music for Strings, Percussion and Celesta* are a happy occasion for Seiji Ozawa and the Boston Symphony Orchestra to send a grand salute to Dr. Paul Sacher, who commissioned this masterpiece and gave it its first performance. In sending that salute, we celebrate two birthdays at once — Sacher's 70th on 28 April of this year and, early next, the 50th of the Basel Chamber Orchestra he founded.

Sacher is, as well, founder of the Basel Chamber Choir, the Schola Cantorum Basiliensis, and the Collegium Musicum Zürich. He has been President of the Swiss Association of Musicians and of the Swiss section of the International Society for Contemporary Music, and universities and learned academies have honored him with degrees, medals, and awards. He has taught and written, and he has conducted at European festivals like Edinburgh, Lucerne, Glyndebourne, Aix-en-Provence, and Vienna. As a musician of means, fantasy, dedication, and understanding for the situation of the living composer, Paul Sacher might well be compared to our own Dr. Koussevitzky.

Paul Sacher's living, sounding, lasting monument is in the works he has called into being and which he was the first to perform. They include, besides Bartók's *Music for Strings, Percussion and Celesta* and *Divertimento for String Orchestra*, Hindemith's symphony, *Harmony of the World;* the 2nd and 4th Symphonies, the Christmas Cantata, and *La danse des morts*, of Honegger; Frank Martin's *Petite symphonie concertante* and Violin Concerto; the *Concerto for Double String Orchestra* of Bohuslav Martinů; Richard Strauss's *Metamorphosen;* Stravinsky's *Concerto in D for String Orchestra* and *A Sermon, a Narrative and a Prayer;* Britten's *Cantata Academica;* and works by, among others, Casella, Henze, Ibert, Krenek, Malipiero, and Petrassi. Such a list indeed speaks for itself. One is reminded of Thomas Mann, who said that to cross the border from Germany into Switzerland was to

cross from Province to World.

Basel is situated on the Rhine, in the Northwest corner of Switzerland, where France and Germany meet. Erasmus, Glareanus, Holbein, Euler, Bernouilli, Burckhardt, Nietzsche, and Boecklin lived there. Actually, the Hungarians sacked and burned it in 917: what a happy conciliation Paul Sacher brought about 1019 years later!



A WORD FROM DR. FREDDY HOMBURGER, CONSUL OF SWITZERLAND

Hero worship, glorification of stars, or public recognition of achievement are rare in Switzerland. The Government bestows no decorations, there are few special prizes, and few citizens even know the name of their current President.

While cultural achievements by artists and scientists are highly regarded and assure their originators a place of esteem and respect in the Swiss society, little public excitement surrounds them. The many Nobel Prize winners of Switzerland, her great teachers, physicians, scientists, and artists, in daily life are lost in the crowd and their privacy is respected.

Yet every Swiss interested in cultural activities (and that includes a large segment of the population) will be flattered and pleased that Dr. Paul Sacher is honored today by a group as discriminating and distinguished as the Boston Symphony Orchestra. He is a pioneer of contemporary music to whose initiative countless world premieres are due, and who, through the Schola Cantorum he founded in 1933, is also a guardian of pre-classical music.

The Swiss are proud of him in their own quiet way, and grateful to the Bostonians for this recognition bestowed on their compatriot.

PAUL SACHER REMEMBERS:

Béla Bartók was in Switzerland in the summer of 1936 when I asked him for a composition for the Basel Chamber Orchestra, which planned a concert on 21 January 1937 in commemoration of its first appearance ten years earlier. It was to be a work for string orchestra, which Bartók then divided into two independent groups and pieced out with piano, celesta, and percussion. The composer, then 55, attended the last rehearsals and the premiere of his *Music for Strings, Percussion and Celesta.* All participants perceived it at the time as a significant work of considerable difficulty for the performers. The performance turned out a triumph for the composer: the audience was enthusiastic and celebrated the Master demonstratively. Meanwhile, the work has been played all over the world and is part of the international repertoire.

Bartók's outward appearance was most impressive. Small and of delicate build, he had the bearing of a delicately strung scholar. His being radiated serenity and brightness. He was reticent and courteous.

Bartók's exactness was unique. He always carried a metronome and checked the tempi with it, even when he was playing himself. At the end of each movement, often at the ends of sections of movements, his scores indicate elapsed time in minutes and seconds. If, however, a passage was insufficiently clear at the indicated tempo, he would, for the sake of transparency, demand a somewhat slower tempo. At rehearsals he was very patient and modest, but nonetheless stubborn in his demands.

Bartók was to write two more works for Basel. One was the *Sonata for two Pianos and Percussion,* which had a sensational success on 16 January 1938 at a concert by Béla and Ditta Bartók with two local percussionists for the Basel chapter of the International Society for Contemporary Music. Then came the premiere of the *Divertimento for String Orchestra* on 11 June 1940 with the Basel

Chamber Orchestra. This the composer could not attend: he was already in the United States in preparation for his emigration, which came about in October. On the occasion of his farewell on 14 October of that year he wrote to me: "Perhaps we go into the uncertain, but we can do no other. For how long? God knows. I thank you and your wife for your friendship and for everything you have given us. For the future I wish you — yes, what shall I wish you? — that your country may be spared destruction."

Finally, I gave one more Bartók world premiere with the Basel Chamber Orchestra, that of the *Violin Concerto No. 1*, which he had written in 1907-08 for Stefi Geyer. This young violinist was as gifted as she was beautiful. The composer loved her, but she did not return his love. And so this *Violin Concerto*, whose score he gave to Stefi Geyer, remained unperformed. In accordance with her wish, we played it in public for the first time in 1958 after her death, with the young Swiss violinist Hansheinz Schneeberger as soloist.

The composer, pianist, and scholar, Béla Bartók, was one of the few great musicians of our time. This celebrated Hungarian composer earned his bread as a teacher of piano and he sacrificed most of his strength to the task of collecting and sorting of folk songs and dances. In October 1938 he wrote about this extremely complicated activity: "I, am working almost ten hours a day, exclusively with folk music; I should, however, work 20 to make even a modicum of progress. A painful position — I should so much like to complete my work before the new global catastrophe now in the air is upon us. And at this rate it is going to take quite a few years!"

Bartók used his spare time for composing. Almost all of his works came into being during vacations, often in Switzerland — a truly improbable seeming fact in the face of the totality of his musical *oeuvre*.

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Ludwig van Beethoven
Piano Concerto No. 4 in G major, Op. 58

Beethoven was born probably on 16 December 1770, certainly in Bonn, and died 26 March 1827 in Vienna. He began work on the Piano Concerto No. 4 in 1805 and completed the score early in 1806. He himself was soloist at the first performance. That took place in Vienna on 22 December 1808, the program being designed for gargantuan musical appetites: the Pastoral *Symphony, the concert aria,* Ah perfido, *the* Gloria *from the C major Mass, the new concerto, then, after intermission, the Fifth Symphony, the* Sanctus *from the C major Mass, a fantasy for piano solo (probably the one published as Op. 77), and the Choral Fantasy. The first performances of the concerto at Boston Symphony concerts were given 16-17 December 1881; George W. Sumner was the soloist and George Henschel the conductor. The pianists who have played it with the orchestra since then include Rafael Joseffy, Ferruccio Busoni, Ernö Dohnányi, Josef Hofmann, Leopold Godowsky, Harold Bauer, Guiomar Novaës, Arthur Rubinstein, Artur Schnabel, Myra Hess, Rudolf Serkin, Claudio Arrau, Leon Fleisher, Malcolm Frager, Eugene Istomin, and Andre Watts. The most recent performances were given in March 1973 by Vladimir Ashkenazy, Lorin Maazel conducting.*

"The most important fact about concerto form is that the audience waits for the soloist to enter, and when he stops playing they wait for him to begin again."

Charles Rosen, *The Classical Style*

Mozart, in one of the greatest of his piano concertos, the E flat major, K.271, which he finished around his 21st birthday, surprises by having the soloist interrupt the orchestra in the second bar. The audience would have expected the little fanfare at the start to be the opening of a *tutti* lasting a minute or two and introducing several themes, *after* which

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the pianist would make a suitably and suspensefully prepared entrance. (That is just what happens when the impertinence has been twice committed and twice ignored.) In more than two dozen later concertos for various instruments, Mozart never again offered so drastic a response to Rosen's Law, though over and over again he astonishes us with his invention in the matter of *how* to bring the soloist in, that is, with the precise timing of the expected entrance, with the material, or with the gesture.

In the classical style, concerto is a form of theater. Beethoven, himself an experienced and commanding pianist, had keen feeling for that, and his first three piano concertos (not counting the one he wrote at 13) all make something quite striking of the first solo entrance. But the older he grew, the more imaginative he became. In the Triple Concerto, a splendid, problematic, and unpopular work that was completed probably a couple of years before the Fourth Piano Concerto, the cello enters with the first theme, but a breath later than you expect it and with a magical transformation of character. And after the Fourth Concerto, there is the work for violin, where the solo, with wonderful and quiet authority arises spaciously from the receding orchestra, and then the *Emperor*, where right at the beginning, three plain orchestra chords provoke three grand fountains of broken chords, trills, and scales. (For the unfinished Piano Concerto in D of 1815, he planned a cadenza-like irruption in the 11th measure.)

But it is here in the Concerto in G, the most gently spoken and poetic of them all, that Beethoven proposes his most radical solution — to begin with a statement by the soloist alone. It is without precedent. What is remarkable, too, is how rarely Beethoven, imitated so often and in so many things, has been copied in this one: Rachmaninoff's Piano Concerto No. 2, Bartók's First Violin Concerto and Prokofiev's Second, the Berg Chamber Concerto, the piano concertos of Schoenberg and Carter, the Shostakovich Cello Concerto No. 2 — examples are few.*

What the piano says is as remarkable as the fact that it says anything at all. Tovey recalled the Boston Symphony's first Music Director, Sir George Henschel "happening to glance at the score of [the *Missa solemnis*], open at its first page, putting his finger upon the first chord and saying, 'Isn't it extraordinary how you can recognize any single common chord scored by Beethoven?'" The orchestra's exordial chord in the *Emperor* Concerto is an example, and so is the soft, densely voiced, *dolce* chord, instantly recognizable, with which the piano opens the Concerto in G. The whole phrase is arresting in its subtle rhythmic imbalance, and the greatest wonder of all is the orchestra's hushed, sensitive and far-seeing, harmonically remote response. The persistent three-note upbeat — it will bring the piano back after the expansive and varied *tutti* — makes this music tenderly cousin to the Fifth Symphony (in progress at the same time, though completed only two years later). The rhythmic elasticity of that first solo-*tutti* statement-and-response — the orchestra stretches where the piano compresses — foreshadows an uncommon range of pace: the *allegro* is *moderato* and the movement leisurely to begin with, but later we feel as many as eight urgent beats per measure and are dazzled by the brilliance of the passage-work (there was comment in 1808 on the tremendous speed of Beethoven's playing).

The second movement, which Liszt likened to the scene of Orpheus taming the wild beasts, has become the concerto's most famous. The orchestra — strings only in this part — is loud, *staccato*, in stark octaves. The piano is soft, *legato*, *molto cantabile*, richly harmonized. At the end, after a truly Orphic cadenza — and Beethoven almost

*Solo beginnings that are punctuated or even minimally accompanied (Schumann's Piano Concerto in its original form, the Elgar Cello Concerto, etc.) or those that at once reveal themselves as dialogues (the Schoenberg Violin Concerto) make a radically different effect, and I haven't taken them into account here.



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persuades us that he invented the trill expressly for this moment — the orchestra has learned the piano's way: only the cellos and basses remember their opening music, but just briefly, and their mutterings are *pianississimo* under the stillness of the violins and violas. But the music fascinates no less than the poetry. What is marvellous here is Beethoven's steady compaction of the dialogue (we would, after all, go mad with impatience if each exchange took 13 measures as the first one does). As it is, though, the orchestra interrupts the piano and the piano sings across the orchestra's peremptory phrases — and think of the poetic suggestiveness of those elisions. Moreover, the phrases of each become shorter until their essence is distilled in a single *pizzicato* and a single chord. And what a way that is of preparing and setting off the piano's grandly spreading, reticently confident cadenza!

Until the end of this sublime *Andante*, this, with its single flute and pairs of oboes, clarinets, bassoons, and horns, is the most quietly scored of Beethoven's concertos. In the finale, which takes a charmingly Haydnesque, oblique approach to the question of how to resume work in G major, trumpets and drums appear for the first time. Not that this movement is in any way grand: rather, it is lyrical and witty (and also, with its two sections of violas, given to outrageously lush sounds). But that is one more surprise in this most subtle, suggestive, and multifaceted of Beethoven's concertos.

— Michael Steinberg

GUEST ARTIST
Murray Perahia

With these performances, pianist Murray Perahia makes his Boston Symphony debut. He has made numerous appearances in the Boston area in chamber music, played in recital with tenor Peter Pears, as well as appearing as soloist with the Boston Philharmonia.

Mr. Perahia was born in the Bronx, New York and is of Sephardic Jewish descent. He is a graduate of Mannes College of Music where he studied conducting and composition under Carl Bamberger. He later served for a year as Rudolf Serkin's teaching assistant at the Curtis Institute of Music.

In 1972, Mr. Perahia became the first American to win the Leeds International Pianoforte Competition and in January 1975, was selected the first recipient of the Avery Fisher Artist Award. During the 1976-77 Season, Mr. Perahia will tour Japan, and will appear with major US orchestras including New York, Philadelphia, Chicago, Detroit and Cincinnati. He will also make his debut with the Berlin Philharmonic.

Mr. Perahia records for Columbia Records.



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Richard Wagner
Overture to Tannhäuser

Wagner was born 22 May 1813 in Leipzig and died 13 February 1883 in Venice. He made the first plans for Tannhäuser *during the summer of 1842, wrote the text the following year, and completed the score on 15 April 1845. His publisher, fearing unseemly and ribald comment, talked him out of calling the work* Der Venusberg: *that much of the action takes place inside the Mountain of Venus did, in any event, provide sufficient fuel for 19th-century wits.* Tannhäuser *had its first performance in Dresden under the composer's direction on 19 October 1845. It came to New York in 1859 and to Boston on 20 January 1871, though the Overture had been played here by Carl Zerrahn's Germania Orchestra as early as 22 October 1853. The Boston Symphony first played the Overture on 15-16 December 1882, George Henschel conducting. Since, each of the orchestra's Music Directors except Henri Rabaud has done it. The most recent performance was under Erich Leinsdorf's direction in October 1967.*

The composer wrote this program note for a concert in Zürich and later published it in the Neue Zeitschrift für Musik *of 14 January 1853. We print it in the translation (slightly amended) of W. Ashton Ellis.*

To begin with, a band of pilgrims marches past us. Their chant — of faith, remorse, and penitence, mounting to hope and confident assurance of salvation — draws near at the commencement, swells louder, as if close beside us, and passes finally into the distance. Evenfall: last echo of the chant.

As night breaks, magic sights and sounds appear. A rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely voluptuous dance are seen. These are the seductive spells of the Mountain of Venus, shewing themselves at dead of night to those whose breast is fired by daring of the senses.

Attracted by the tempting show, a shapely human form draws nigh: it is Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him: the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive half-light, his wonder-seeing eye beholds a female form indicible. He hears a voice that sweetly murmurs the siren-call, promising contentment of the darer's wildest wishes. It is Venus herself, this woman who appears to him.

Heart and senses burn within him. A fierce, devouring passion fires the blood in all his veins. Irresistibly, it thrusts him nearer. With his canticle of Love Triumphant, he steps before the Goddess' self, and now he sings it in ecstatic praise of *her*.

As though at magic command, the wonders of the Mountain of Venus unroll their brightest fill before him. Tumultuous shouts and savage cries of joy mount on every hand. In drunken glee, Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal, about now to drown in bliss, and bears him where no step dare dread, to the realm of oblivion. A scurry, like the sound of the wild hunt, and speedily the storm is stilled. Merely a wanton whir still pulses in the breeze. A wave of weird voluptuousness, like the sensuous breath of unblest love, still soughs above the spot where impious charms had shed their raptures and over which the night now broods once more.

But dawn begins to break: from afar the Pilgrim's Chant is heard again. As it draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air, which had erewhile sounded like the eerie cries of souls condemned, now rises, too, to ever gladder waves, so that when the sun ascends at last in splendour, and the Pilgrim's Chant proclaims in ecstasy to all the world, to all that lives and

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moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. It is the carol of the Mountain of Venus itself, redeemed now from the curse of impiety, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption, and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love.

— Richard Wagner

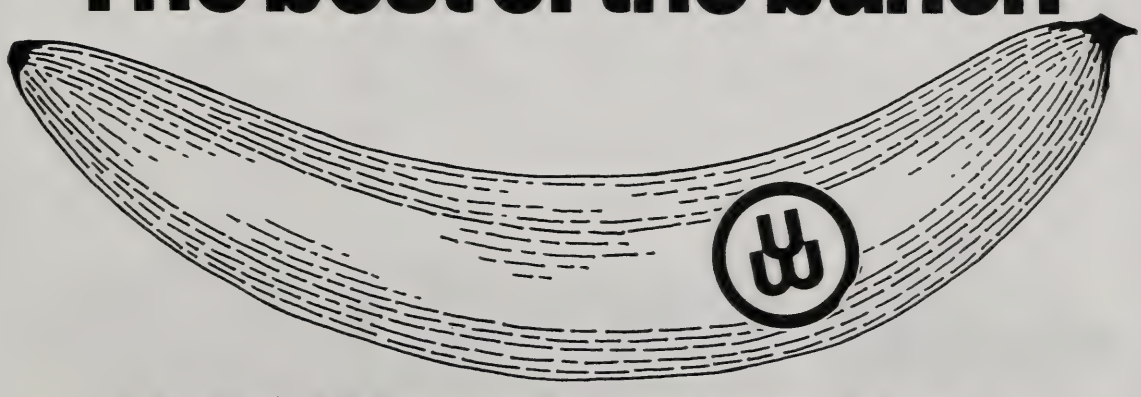
MORE . . .

The Life and Music of Béla Bartók by Halsey Stevens (Oxford, available in paperback), *Béla Bartók* by Everett Helm (Crowell), and *Béla Bartók* by Serge Moreux (Vienna House, available in paperback), are useful general introductions, the Stevens book being the most thorough, the Helm being particularly interesting for its many quotations from Bartók's letters and other writings. John McCabe's *Bartók Orchestral Music* is part of the excellent BBC Music Guides series (University of Washington paperback), and Agatha Fassett's *The Naked Face of Genius*, strictly biographical, with no musical discussion, gives an intensely personal, gripping account of Bartók's last years (Peter Smith, available in paperback by Dover as *Béla Bartók: the American Years).*

Seiji Ozawa and the Boston Symphony are recording *Music for Strings, Percussion and Celesta* this month for Deutsche Grammophon: it will come out coupled with the suite from *The Miraculous Mandarin.* Among current recordings of *Music for Strings, Percussion and Celesta,* those by Neville Marriner and the Academy of St. Martin-in-the-Fields (Argo, with the *Divertimento for String Orchestra)* and by Fritz Reiner and the Chicago Symphony (RCA Victrola, with the *Hungarian Sketches)* are especially good.

The standard and huge Beethoven biography is Thayer's, edited by Elliot Forbes (Princeton, available in paperback). If, however, you want to start with something less daunting, you might try George Marek's Beethoven: *Biography of a Genius* (Simon and Schuster, available as an Apollo paperback). Roger Fiske's volume on *Beethoven Concertos and Overtures* in the BBC Music Guides is recommended; Charles Rosen's *The Classical Style* (Viking, available as a Norton paperback) is one of the most remarkable music books of recent decades, though not easy; and, for a kind of musical interpretation not much practised nowadays, there is J.W.N. Sullivan's stimulating *Beethoven: His Spiritual Development* (Knopf, available as a Vintage paperback).

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The most interesting recordings of the Piano Concerto No. 4 are those by Artur Rubinstein with Erich Leinsdorf and the BSO (RCA), Stephen Bishop with Colin Davis and the BBC Symphony (Philips), Van Cliburn with Fritz Reiner and the Chicago Symphony (RCA), and, among older, monaural versions, Artur Schnabel with Frederick Stock and the Chicago Symphony (RCA Victrola) and Walter Gieseking with Herbert von Karajan and the Philharmonia (Odyssey). The Rubinstein and Bishop records are also available as parts of complete sets with all five Beethoven concertos, and another superb such set is the one by Leon Fleisher with George Szell and the Cleveland Orchestra (Odyssey).

The Wagner bibliography is as immense as the Beethoven. Thomas Mann's essay, *The Greatness and Suffering of Richard Wagner* (in *Essays of Three Decades*, Knopf) is an exciting place to begin, and among modern full-dress biographies Robert W. Gutman's *Richard Wagner: The Man, the Mind and his Music* (Harcourt Brace Jovanovich) is first-rate. Ernest Newman's *The Life of Richard Wagner* (Knopf) is a classic and absolutely fascinating, but that — four fat volumes — is for when you have oceans of time. There are fine recordings of the *Tannhäuser* Overture by Otto Klemperer and the Philharmonia (Angel), Erich Leinsdorf and the London Symphony (London), and George Szell and the Cleveland Orchestra (Columbia). For Wagner's revised edition, where the Overture dissolves into the Mountain of Venus ballet scene he wrote for Paris, Herbert von Karajan's recording with the Berlin Philharmonic is incomparable (Angel), and if you get curious and want to explore the whole opera, the version conducted by Sir George Solti with, among others, Helga Dernesch, Christa Ludwig, and René Kollo is on the whole the most satisfactory (London).

— M.S.

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Saturday, 27 November at 8:30
Tuesday, 30 November at 7:30
Tuesday 'B' series

Colin Davis *conducting:*

Sibelius: *The Swan of Tuonela*
Sibelius: Symphony No. 3 in C major
Elgar: Variations on an Original Theme *(Enigma)*

Thursday, 2 December at 7:30
Thursday '10' series
Friday, 3 December at 2
Saturday, 4 December at 8:30

Colin Davis *conducting:*

Sibelius: Symphony No. 4 in A minor
Stravinsky: *Perséphone*
New England Conservatory Chorus, Lorna Cooke DeVaron, *conductor*
John Mitchinson, *tenor*
Anne Haenen, *narrator*

Saturday, 11 December at 7

Colin Davis *conducting:*

Handel: *Messiah*
Tanglewood Festival Chorus, John Oliver, *conductor*
Susan Davenny Wyner, *soprano*
Florence Quivar, *mezzo-soprano*
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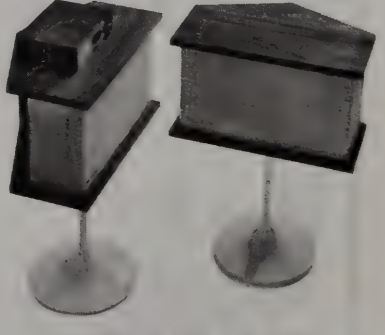
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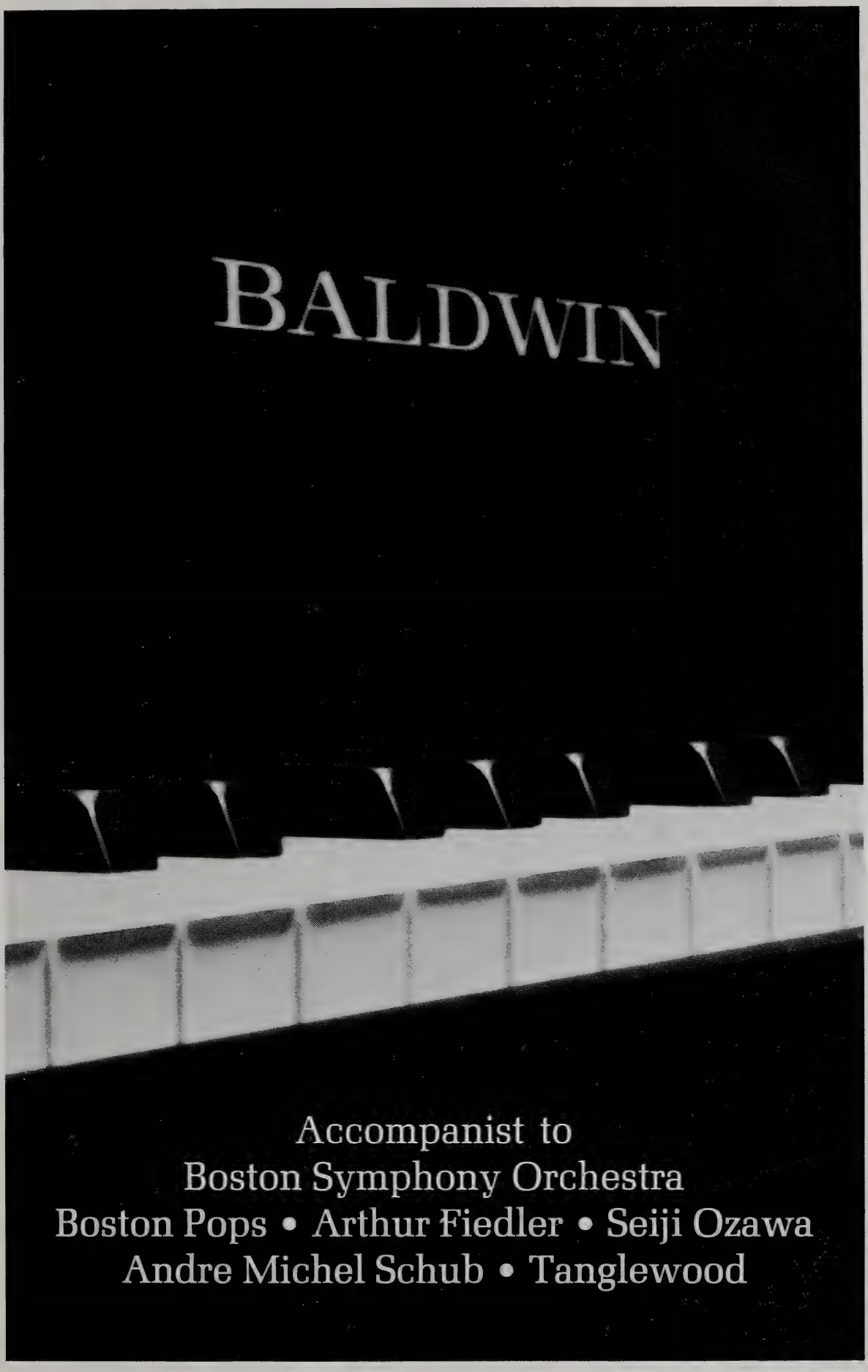
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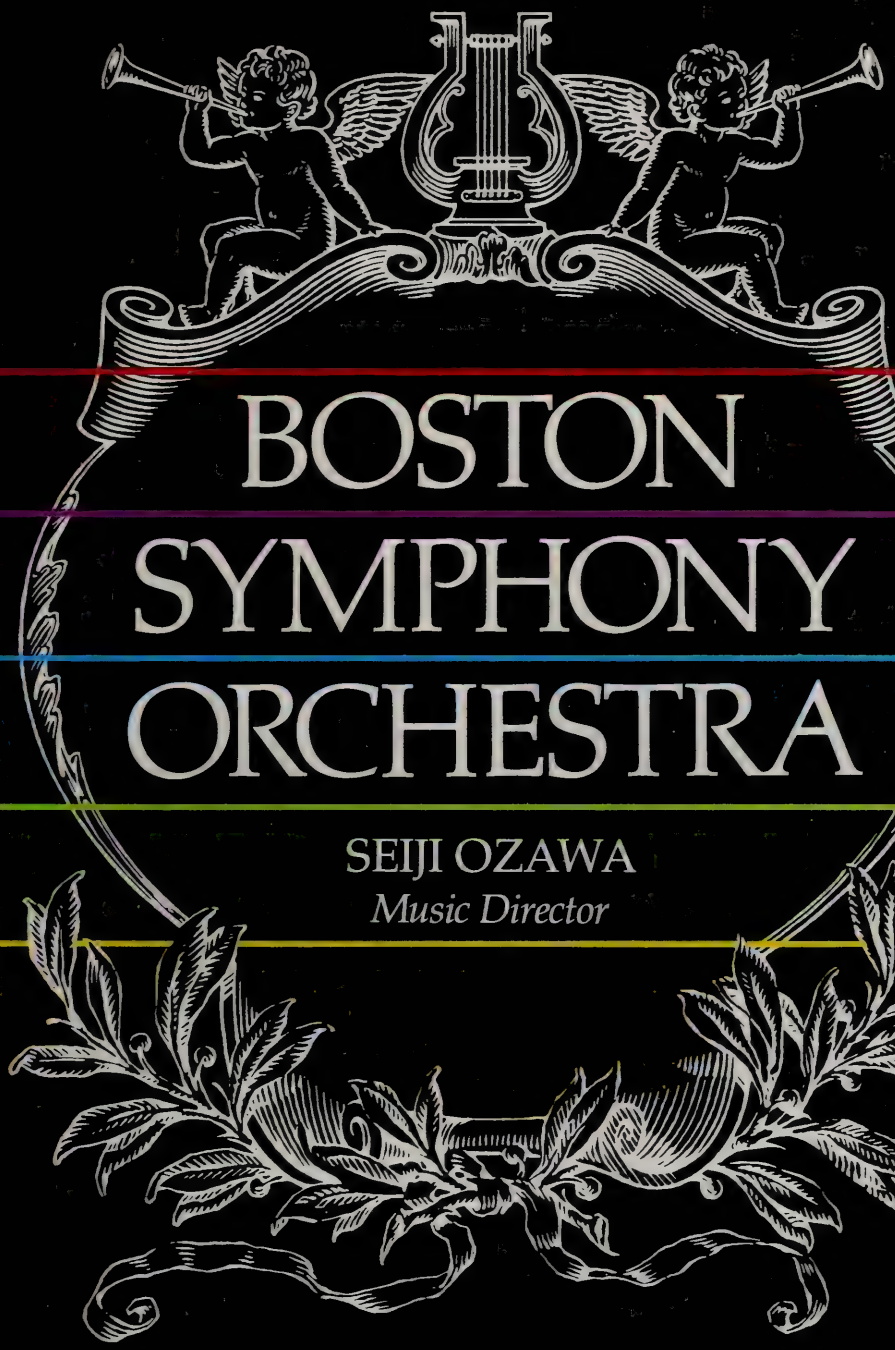
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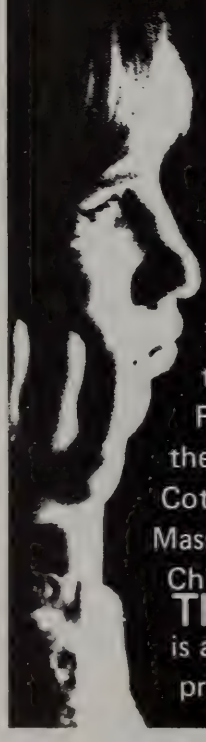
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Friday afternoon, 26 November at 2
Saturday evening, 27 November at 8:30
Tuesday evening, 30 November at 7:30

COLIN DAVIS, conductor

SIBELIUS *The Swan of Tuonela,* Legend from the *Kalevala,* Opus 22,3
Laurence Thorstenberg, English horn

SIBELIUS Symphony No. 3 in C major, Opus 52
Allegro moderato
Andantino con moto, quasi allegretto
Moderato — Allegro (ma non tanto)

intermission

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Theme (Andante)
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2. H.D.S.-P. (Allegro)
3. R.B.T. (Allegretto)
4. W.M.B. (Allegro di molto)
5. R.P.A. (Moderato)
6. Ysobel (Andantino)
7. Troyte (Presto)
8. W.N. (Allegretto)
9. Nimrod (Adagio)
10. Intermezzo, Dorabella (Allegretto)
11. G.R.S. (Allegro di molto)
12. B.G.N. (Andante)
13. ***Romanza (Moderato)
14. Finale, E.D.U. (Allegro)

Friday's concert will end about 3:45, Saturday's about 10:15, and Tuesday's about 9:15.

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Peter Hadcock
E-flat clarinet

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Sherman Walt
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Horns
Charles Kavalovski
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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings with the Orchestra on the Deutsche Grammophon label include Berlioz's *Symphonie fantastique* and *La damnation de Faust*, Beethoven's Piano Concerto No. 5 with soloist Christoph Eschenbach, and the complete orchestra music of Ravel. This fall DG has three new Ozawa/BSO collaborations scheduled for release: Berlioz's *Romeo et Juliette*, Shostakovitch's Cello Concerto No. 2 with soloist Mstislav Rostropovich and Charles Ives's Fourth Symphony.

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Notes

Jean Sibelius
The Swan of Tuonela

Jean Sibelius was born in Tavestehus, Finland, on 8 December 1865 and died in Järvenpää on 20 September 1957. He wrote The Swan of Tuonela *in 1893. Two years later, he added three more legends from the Finnish national epic,* Kalevala: Lemminkainen and the Maidens, Lemminkäinen in Tuonela, *and* Lemminkäinen's Journey Home. *The four Legends together make up Sibelius's Opus 22, and* The Swan of Tuonela *comes third in the sequence. The first performance of* The Swan *was in Helsingfors (Helsinki) on 13 April 1896, the composer conducting. The first American performance was given by the Cincinnati Symphony Orchestra under Frank van der Stucken on 7 February 1903, and the first one in Boston was played by this orchestra on 3 March 1911, Max Fiedler conducting. The most recent performances by the Boston Symphony were conducted by Pierre Monteux in December 1963: Louis Speyer played in English horn solo. We reprint the program note Philip Hale prepared for the 1911 concerts.*

Lemminkäinen is one of the four principal heroes of the *Kalevala**. Mr. Kirby describes him as a "jovial, reckless personage, always getting into serious scrapes, from which he either escapes by his own skill in magic, or by his mother's. His love for his mother is the redeeming feature in his character. One of his names is Kaukomieli, and he is, in part, the original of Longfellow's Pau-Puk-Keewis."

Tuonela is the Finnish Hades. There is this prefatory note on a title-page of Sibelius' score: "Tuonela, the kingdom of death, the Hades of Finnish mythology, is surrounded by a broad river of black water and swift current, on which the Swan of Tuonela moves in majestic course and sings."

In the thirteenth and fourteenth Runos it is told how Lemminkäinen asks the old woman of Pohjola for her daughter Pohjola. She demands that he should first accomplish certain tasks: to capture the elk of Hiisi on snow-shoes; to bridle fire-breathing steeds. Succeeding in these

*Max Müller said of this epic: "A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, *Kalevala* possesses merits not dissimilar from those of the *Iliad*, and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the *Mahabharata*, the *Shahnameh*, and the *Nibelunge*. It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of *Hiawatha* from the *Kalevala*. The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenaeum* (London), December 29, 1855. in which he decided that *Hiawatha* was written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste;' but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow." The *Kalevala*. translated from the original Finnish by W. F. Kirby, F.L.S., F.E.S., corresponding member of the Finnish Literary Society, was included in 1908 in Everyman's Library, and is therefore within the reach of all.

In 1835 Elias Lönnrot published a selection of old ballads which he had arranged as a connected poem and game the name *Kalevala* to it. The word means the land of Kaleva, who was the ancestor of the heroes, and does not appear in person in this poem. The first edition was in two small volumes, containing twenty-five Runos, or cantos. He afterwards rearranged the poem, and expanded it to fifty Runos. It was published in this form in 1849.

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adventures, he is asked to shoot a swan on the river of Tuonela.

"I will only give my daughter,
Give the youthful bride you seek for,
If the river-swan you shoot me,
Shoot the great bird on the river,
There on Tuoni's murky river
In the sacred river's whirlpool,
Only at a single trial,
Using but a single arrow,"

Lemminkäinen comes to the river, but a cowherd Markahattu, old and sightless, who had long waited for him, slew him there by sending a serpent "like a reed from out the billows" through the hero's heart, and cast the body into the stream. Lemminkäinen floated on to Tuonela's dread dwelling, and the son of Tuoni cut the body into pieces, but the hero's mother, learning of his fate, raked the water under the cataract till she found all the fragments. She joined them together, and restored her son to life by charms and magic salves, so that he could return home with her.

"The Swan of Tuonela" is scored for English horn, oboe, bass clarinet, two bassoons, four horns, three trombones, kettledrums, bass drum, harp, and the usual strings. The composition begins Andante molto sostenuto, 9-4, and is in A minor. The violins are divided into eight parts; the violas and violoncellos, into two each.

The following somewhat fanciful description in Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer" may be here quoted:

"The majestic, but intensely sad, swan-melody is heard as a solo for cor anglais, accompanied at first by muted strings and the soft roll of drums.* Now and then this melody is answered by a phrase given to first 'cello or viola, which might be interpreted as the farewell sigh of some soul passing to Tuonela. For many bars the brass is silent, until suddenly the first horn (muted) echoes a few notes of the swan-melody with the most poignant effect. Gradually the music works up to a great climax, indicated *con gran suono*, followed by a treble pianissimo, the strings playing with the back of the bow. To this accompaniment, which suggests the faint flapping of pinions, the swan's final phrases are sung. The strings return to the natural bowing and the work ends in one of the characteristic, sighing phrases for 'cello."

The second theme is given out by the strings, to a slow but rhythmed accompaniment of wood-wind, brass, and drums.

*A roll on the bass drum. — P.H.

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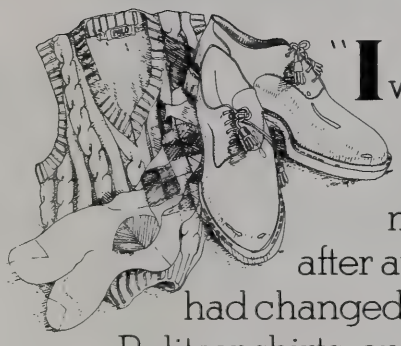
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Jean Sibelius
Symphony No. 3 in C major, Opus 52

A letter from Sibelius, dated 21 September 1904, closes with the remark, "Have begun my third symphony." The composer promised the premiere to the Royal Philharmonic Society, London, for 17 March 1907, but the score was not ready. He finished it that summer and conducted it in Helsingfors (Helsinki) on 26 September. Pohjola's Daughter *and the incidental music to Hjalmar Procopé's play* Belshazzar's Feast *were on the same program: with the incidental music for Maeterlinck's* Pelléas et Mélisande, *the revised version of the Violin Concerto, and several songs, they were the chief projects that had occupied Sibelius during the three-year period in which he worked on the Symphony No. 3. It is dedicated to the composer and conductor, Granville Bantock, one of Sibelius's first and most effective champions in England.*

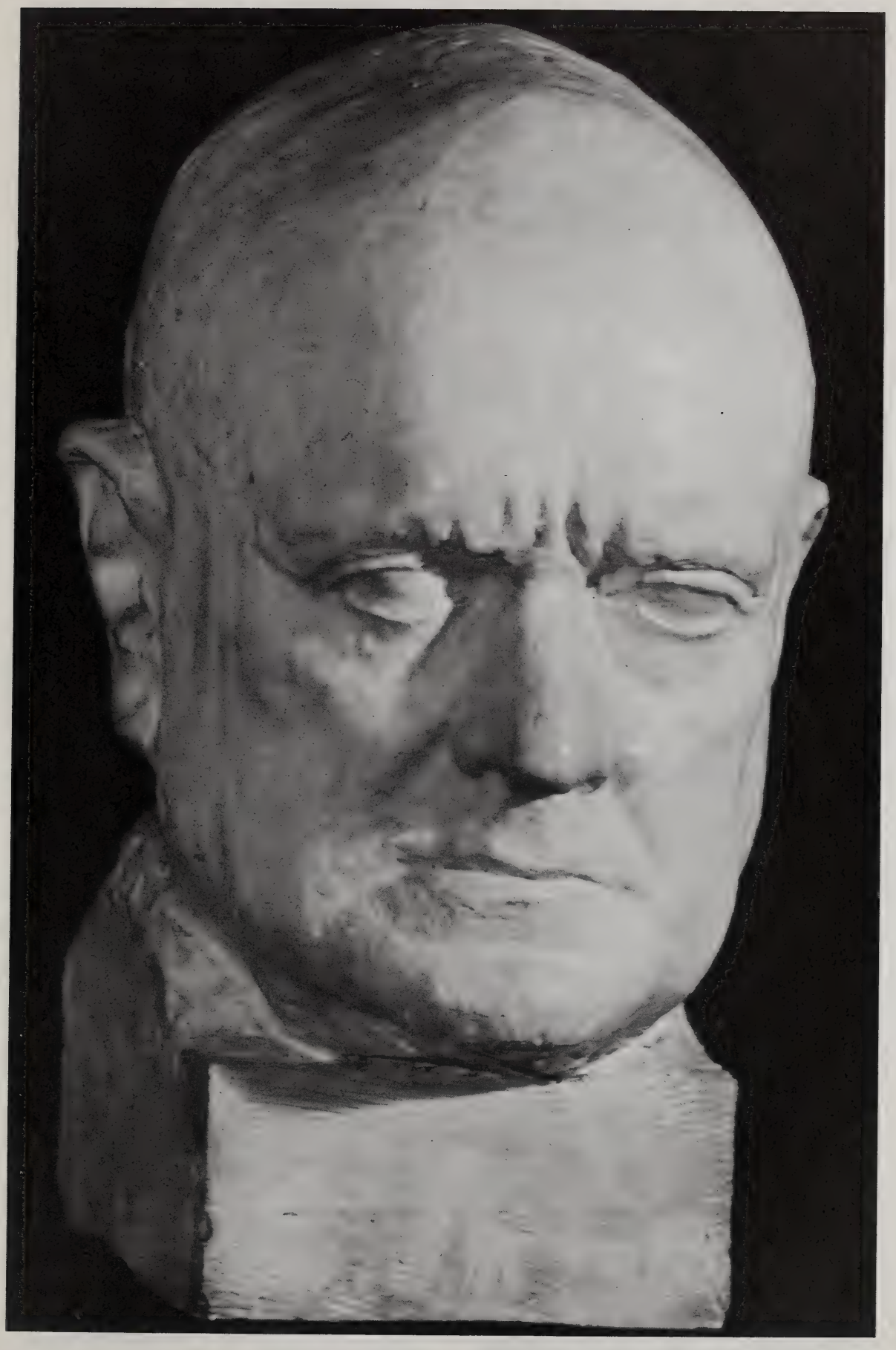
The first performance in the United States was in New York on 16 January 1908 by the Russian Symphony Society, Modest Altschuler conducting, and it was by unanimous account wholly inadequate. Pierre Monteux announced the work here for April 1921, but at the last moment substituted the Kallinikov Symphony No. 1 in G minor. The Boston premiere took place under Serge Koussevitzky's direction on 9 November 1928. For the final Friday-Saturday pair that year, Koussevitzky planned a request program to be drawn from the season's repertory. When the votes were counted, the Sibelius had come in fifth in the symphony category, behind the Tchaikovsky Fifth, the Franck, the Brahms Second, and the Schubert Unfinished, *but ahead of three Beethovens, two more Schuberts, and, among others, Prokofiev's* Classical, *Mozart's* Jupiter *and Haydn's* Surprise, *the Bruckner Eighth, Mahler's* Song of the Earth, *and works of Edward Burlingame Hill, Vladimir Dukelsky (Vernon Duke), Miaskovsky, and Frederick the Great. Koussevitzky repeated the Sibelius in 1932 and 1939, and the orchestra's most recent performances were given during the 1972-73 season, Colin Davis conducting.*



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"Don't eat so much" — an apparition to Emanuel Swedenborg, London 1745.

Salome and the *Symphonia Domestica* of Richard Strauss, Ravel's *Alborada del gracioso* and his Introduction and Allegro, Schoenberg's *Pelleas und Melisande*, the Scriabin *Divine Poem*, Debussy's *La mer* and the first book of *Images* for piano, Mahler's Sixth Symphony and *Kindertotenlieder*, the first books of *Iberia* by Albéniz, Rimsky-Korsakov's *Invisible City of Kitezh*, the Preludes, Opus 23, of Rachmaninoff, Elgar's Introduction and Allegro for Strings, *The Kingdom*, and the fourth of the *Pomp and Circumstance* marches, Puccini's *Madama Butterfly* — that was new and recent music in 1907. How fascinating the stubborn anti-Romanticism of the new Sibelius symphony must have been to the audiences that first heard it in Helsingfors, St. Petersburg, Birmingham, and London. And to many it will have been puzzling and annoying. After all, even Sibelius's own recent music — the Symphony No. 2, first heard in 1902 and now beginning to make a reputation for its composer through Europe; the Violin Concerto, launched in its final form in Berlin, 1905, with Carl Halir as soloist and no less a musician than Richard Strauss conducting; *Pohjola's Daughter*, first played in St. Petersburg in 1906 — had been lush in sound and grand in rhetoric.

During the next decade, many composers would hear a voice summoning them to a leaner life. Sibelius heard it sooner. Twenty years later he was to heed whatever voice told him to spend what turned out to be the last third of his life not composing at all. In any event, in 1904, at the age of 39, he began work on a classical symphony. "Since Beethoven's time, all so-called symphonies, with the exception of those by Brahms, have been symphonic poems," he said. "In some cases the composers have given us a program or have at least suggested what they had in mind; in other cases it is evident that they have been concerned with describing or illustrating something, be it a landscape or a series of pictures. That does not correspond to my sym-

phonic ideal. My symphonies are music — conceived and worked out as musical expression, without any literary basis. I am not a literary musician: for me, music begins where words leave off. A symphony should be music first and last . . . I am particularly pleased to see it explicitly stressed that my [symphonies] are founded on classicial symphonic form, and also that the wholly misleading speculations about descriptions of nature and about folklore are being gotten rid of." His principal target would have been his slightly older contemporary, Gustav Mahler. The two composers spent some time together in Helsingfors in 1907, and it was in response to Sibelius's saying that what he valued in "the essence of symphony [was] severity and style and the profound logic that created an inner connection between all the motifs," that Mahler pronounced his oft-quoted creed, "No, a symphony must be like the world. It must embrace everything."

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Sibelius once wrote: "Homer and Horace had a significance in my development I cannot value highly enough." He may have meant the two names to stand together for what he got out of his Greek and Latin studies at the University of Helsingfors, but actually, his music is often and interestingly nourished by the tension between the Homeric and the Horatian, the epic and the classical sides of his temperaments. Nor are those tensions always resolved. His symphonic poems, he said, were quite different from his symphonies: yet, at its Stockholm premiere in 1924, the Seventh Symphony was billed as *Fantasia Sinfonica,* and it took Sibelius another year to make up his mind to acknowledge the work as a real symphony. Other composers, he declared in scornful irritation, served gaudy cocktails, while he offered the world cold, clear water: it is the rare Sibelius composition, though, whose alcohol and sugar content are zero.

Horace said of himself that it was his special delight "to enclose words in feet." In that spirit, the Third Symphony is the work in which we find Sibelius at his most Horatian. It is about the pleasure of making music. Certain pieces by Beethoven are *tours de force* in composing interestingly, even dramatically, with the most neutral material imaginable: the Triple Concerto and the *Consecration of the House* Overture are two unpopular examples, and the *Emperor* Concerto is a popular one. The Sibelius Third belongs in that tradition. Its chiefest traits are modesty and energy. The orchestra — flutes, oboes, clarinets, and bassoons in pairs; four horns, two trumpets, three trombones;

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kettledrums; strings — is just two instruments (one trumpet and tuba) short of being the same as that for the Bruckner Fifth, played here at the beginning of the month. In Bruckner one is amazed that so immense and brilliant a sound is being produced by such a compact orchestra. In the Sibelius, the orchestra sounds even more "classical" than it is. The basic sound is that of strings and woodwinds, and one seems to hear more of the soft-edged flutes and clarinets than of the sharper double-reeds. The horns and drums are busy, but the trumpets and trombones intervene rarely and economically. The first movement has not a half dozen measures of *fortissimo*, the second none at all, and the third only two measures before the last minute of peroration.

The first movement thows a heap of material at you in rapid succession, the subterranean march of cellos and basses, the swingingly syncopated contribution of the violins, and the jaunty woodwind tune whose sixteenth-notes will dominate the movement more than any other single element. In his program note on this symphony, Donald Francis Tovey writes that "a very typical feature of Sibelius's style is the emergence of a long-drawn melody from a sustained note that began no one can say exactly when." Such a melody soon provides contrast after the propulsive vigor of the first half-dozen pages and it offers, as well, fascinating tension between its expansiveness (it unfolds for 15 measures before dissolving into scurrying sixteenths) and the rigorous economy that keeps it circulating about just four notes through most of its length. The coda is a surprise, and I shall not describe it except to comment that the final "Amen" cadence — plain *forte*, not emphatic enough for *fortissimo*, nor ready for the pathos of *piano* — is especially characteristic of this symphony.

There is no real slow movement, though the second movement functions as a place of contrast and repose. Its key, G sharp minor, is fresh, and remote from any of the places the first movement has visited. In character, the music

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suggests one of those wistful Schumann or Brahms *intermezzi* that are neither slow nor quick. Sibelius plays enchantingly with the metrical ambiguity of his melody. After the two-note upbeat, are the next three notes — u — or are they — uu? In other words, are the six beats in each measure to be heard as three times two (ONE two THREE four FIVE six) or as two times three (ONE two three FOUR five six)? As so often with what seem to be either / or questions, the answer is "both." Not only can you reverse your own hearing of the melody much as you can make the tick-tock of your clock change step, but Sibelius also calls in the basses ever so softly to contradict the flutes and clarinets or the violins in their rhythmic reading. And those basses, though they hardly rise above *mezzo-forte* want very much to be heard. Which brings us to another aspect of Sibelius's classical symphonism. There is no imagery and no drama (except that of the musical events themselves) for you to lose yourself in. This is like Haydn: you can't do anything with it except listen to it, and it is meant for people who really listen. Just before the end, and just for a moment, the conflict of two-against-three becomes troubling rather than charming, and this ambiguous, discreetly mysterious movement also ends on a curiously inconclusive note.

The finale is restless. The tempo changes all the time, sometimes abruptly, sometimes gradually. At moments, Sibelius can hardly crowd as many notes as he would like into each measure, but at others, he will take time to stand still on a single note, or a pair, or a trill, or an intricately figured chord. Fragments whisk by, some so fast we can hardly apprehend them. Bits of the first two movements whir across the landscape. Shadow becomes substance. Again I quote Tovey: "Then comes the one and all-sufficing climax. All threads are gathered up in one tune that pounds its way to the end with the strokes of Thor's hammer."

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Edward Elgar
Variations on an original theme,
Enigma, Opus 36

Elgar was born at Broadheath, near Worcester, England, on 2 June 1857 and died at Worcester on 23 February 1934. He began work on the Enigma Variations in October 1898 and completed them on 19 February 1899. The first performance was given in London on 19 June of that same year, Hans Richter conducting. Theodore Thomas introduced the work to the United States with a performance in Chicago on 4 January 1902. The Boston Symphony first played the Variations on 24 December 1903, when Wilhelm Gericke conducted. Max Fiedler, Serge Koussevitzky, Sir Henry J. Wood, Sir Adrian Boult, Charles Munch, Pierre Monteux, and Erich Leinsdorf are among the conductors who have programmed the work here since then. The most recent performances by the Boston Symphony were given in February and March 1973, Colin Davis conducting.



Edward Elgar

Had one run into Sir Edward Elgar on Commonwealth Avenue when he visited Boston in 1905, one might well have guessed him to be an officer of the British army in mufti. His clothes would have been impeccably tailored, his bearing stiffly military. Had one spoken to him, he would probably have been civil but curt. The impression of a soldier would have been apparently confirmed by the thick, carefully trimmed moustache and the short-cropped hair. In sum, here was a soldier and a man of the upper class.

Yet Elgar was neither of these things: the son of a provincial organist who owned the music store in the sleepy English cathedral town of Worcester, he had been brought up in an atmosphere of music. He had left school at the early age of fifteen, and, the prospects of making a livelihood in music being dim, he had embarked on an apprenticeship in the office of a solicitor. Only a year later, however, he had had enough of the legal profession and decided, whatever the hardships, that he must return to music. He became assistant organist to his father at St. George's Church in Worcester; he played violin whenever the opportunity arose; he became a competent bassoonist. Appointed conductor of the Worcester Glee Club and of the town's Instrumental Society, he often also acted as concertmaster of the Worcester Philharmonic. Meanwhile he composed occasional music for his friends and for his church. In his early twenties he began an odd five-year stint as bandmaster at the County Asylum at Powick, where he coached the musical members of the staff, as well as providing them with new compositions. The instrumental muster, which varied from week to week and year to year, read something like this: piano, bombardon, euphonium, flute, piccolo, clarinet, two cornets, a handful of violins, a viola, a cello and a double-bass. It was hardly conventional training, yet Elgar learnt so precisely from this



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experience how his music would actually sound in performance, that when he came to writing for symphony orchestra in later years, his grasp of orchestration was wholly assured; only rarely did he alter anything in his scores after hearing the music played.

Worcester, Gloucester and Hereford are the cathedral towns which share the Three Choirs Festival each year. During the first week of September there are performances of major choral and orchestral works. The quiet provincial routine undergoes a total upheaval. Musical England, such as it was in the late nineteenth century, would travel from London, Manchester and other parts of the country, to take part either as performers or listeners. These contacts with the outside world made Elgar ambitious to visit Leipzig, then one of the most flourising centers of musical instruction, performance and publishing. But no funds were available, so he had to be content with occasional visits to London for lessons, concerts and as many meetings with other musicians as he could arrange. In 1884 the conductor August Manns put Elgar's *Sevillana,* an orchestral movement, on one of his Crystal Palace programs, and in the following year the *Romance* for violin and piano was accepted for publication.

A few years later Elgar married one of his piano pupils. She was Caroline Alice, daughter of Major-General Sir Henry Gee Roberts, who was, according to one of his superiors, 'the best officer in the Bombay Army, and perhaps in India, capable of commanding any army in the field'. Alice was eight years older than Edward, her social background, in an age when such things were of more than a little import, was far removed from that of a musician whose father was in 'trade'. Her cousins and aunts remonstrated (the General and Lady Roberts were both dead), but Alice was obdurate and she became Mrs. Elgar at a ceremony held in Brompton Oratory, London, on May 8, 1889.

It is appropriate to point out here that Elgar had, some years earlier, converted to Roman Catholicism. England was largely a Protestant country; English musicians of the Establishment were for the most part grounded in the Anglican cathedral tradition, a circumstance which provides the reason why, as time passed, there was mutual suspicion between Elgar and the academic composer-teachers like Sir Charles Stanford and Sir Hubert Parry.

After his marriage Elgar moved to London, and there set up home in genteel Kensington. He found it impossible to earn a living, and Alice's private income could not support the both of them. They were forced to return to Worcester. During the final decade of the century Elgar moved back to London, but again was unable to obtain enough work as a teacher, so returned once more to Worcestershire, this time settling in the town of Malvern. Meanwhile his reputation was growing apace; the house of Novello was publishing the bulk of his new music, and, since there was a series of popular choral pieces, selling it too.

Elgar's life changed completely after the premiere of the *Enigma variations* on June 19 1899. Hans Richter, the German conductor, who had been appointed to the Hallé Orchestra of Manchester two years earlier, directed the performance, and he was to be one of Elgar's staunchest champions during the following decade. To say that Elgar became famous overnight would be an exaggeration, but he was now considered not only the country's foremost composer — no particular distinction in those rather barren years — but as worthy to take a place among Europe's most gifted men of music. Arthur Johnstone, critic of the *Manchester Guardian,* wrote after a performance of the Variations in 1900: 'The audience seemed rather astonished that a work by a British composer should have other than a petrifying effect upon them.'

At the turn of the century Great Britain was at her most prosperous epoch in history. Her far-flung Empire, protected by a powerful fleet, provided raw materials at minimum cost; these fed the industrial machine on which the island-kingdom's wealth was founded. Her

statesmen had kept her apart from the European squabbles of the previous half-century, and when the rather drab final years of Queen Victoria's reign came to an end with the old lady's death in 1901, the country seemed to be entering a new age of opulent and elegant frivolity under King Edward VII. But in spite of the optimism and the wealth, the sun was starting its slow descent over the British Empire. Political turbulence in Europe was to increase during the first decade of the new century and the ripples were to reach across the Channel. There was a plague of minor revolutionary movements. Nor is it fanciful to look for parallels in European artistic and musical life. True, in England it was still the age of Rudyard Kipling, Thomas Hardy and A. E. Housman. But Bernard Shaw was already writing his no-nonsense socialistic plays. In music it was the decade of Gustav Mahler's last symphonies, of *Elektra* and *Salome*, while *Pierrot Lunaire* and *Le sacre du printemps* were only just over the horizon.

How did Elgar fit into this world? For the public figure it was a time of recognition and honors: in 1904 he received his knighthood; Oxford, Yale and the University of Pennsylvania were three of the seven universities which awarded him honorary doctorates between 1904 and 1907; he was elected to that exclusive intellectual stronghold, the Athenaeum, in 1904. And in 1911, shortly before his Coronation, King George V invested Elgar with the Order of Merit, an honor conferred only on a very few of Britain's most distinguished citizens. Sir Edward's acquaintances during the first ten years of the century included King Edward VII, with whom he dined on several occasions, the Duke of Norfolk, England's premier noble and a Roman Catholic, Frank Schuster the financier, Alice Stuart-Wortley, the daughter of Sir John Millais, John Singer Sargent, Herbert Beerbohm Tree, Richard Strauss and Admiral Lord Charles Beresford, commander-in-chief of the Mediterranean fleet. This selective list provides some idea of the breadth of his social life.

For Elgar the composer, it was the decade of his greatest fertility: he finished *The dream of Gerontius*, four of the *Pomp and circumstance* marches, *The apostles*, the *Introduction and allegro* for string quartet and strings, *The kingdom*, the Violin concerto and the two symphonies. In addition he wrote much other vocal, instrumental and chamber music.

What then of the man who sent his wife a picture postcard of the Back Bay in 1905, writing over the skyline, '*This* is a fine town: home soon love Edward'? Remember that he was forty before he attained the recognition he felt he had deserved for many years. He had become bitter. Beneath the military bearing and outward composure lay a nature which retained many of the traits of adolescence: his moods would veer from intense depression and nervous exhaustion to an infuriatingly boyish exuberance. He disliked city life; he was much more at home in his beloved Worcestershire, hunting, beagling, cycling, fishing, walking, playing golf or flying kites. He adored his dogs and his books. He was an ardent Shakespearean, — (his enthusiasm and knowledge are immediately apparent in the masterly symphonic study *Falstaff*); other authors whose writings he enjoyed were Voltaire, Drayton, Sidney, Longfellow and Holinshed. History fascinated him, as did classical literature and heraldry.

He was a romantic, a lover of pageantry, something of a snob, intensely patriotic. He could be savagely vituperative and unforgiving to those he thought his enemies, at the same time deeply loyal to his friends. Two days after King Edward's death on May 6, 1910 he wrote to Frank Schuster: 'These times are too cruel and gloomy — it is awful to be here now — that dear sweet tempered King-Man was always so "pleasant" to me . . . I have a cold and cannot face the winds — so I did not venture to Bray today although I ventured to Cough . . . We are dismally gay — walk like ghosts and eat like ghouls. Oh! it is terribly sad.' This offers only a glimpse, but it is there, of Elgar's schoolboy humor, and of the gloomy side of his nature. There was no

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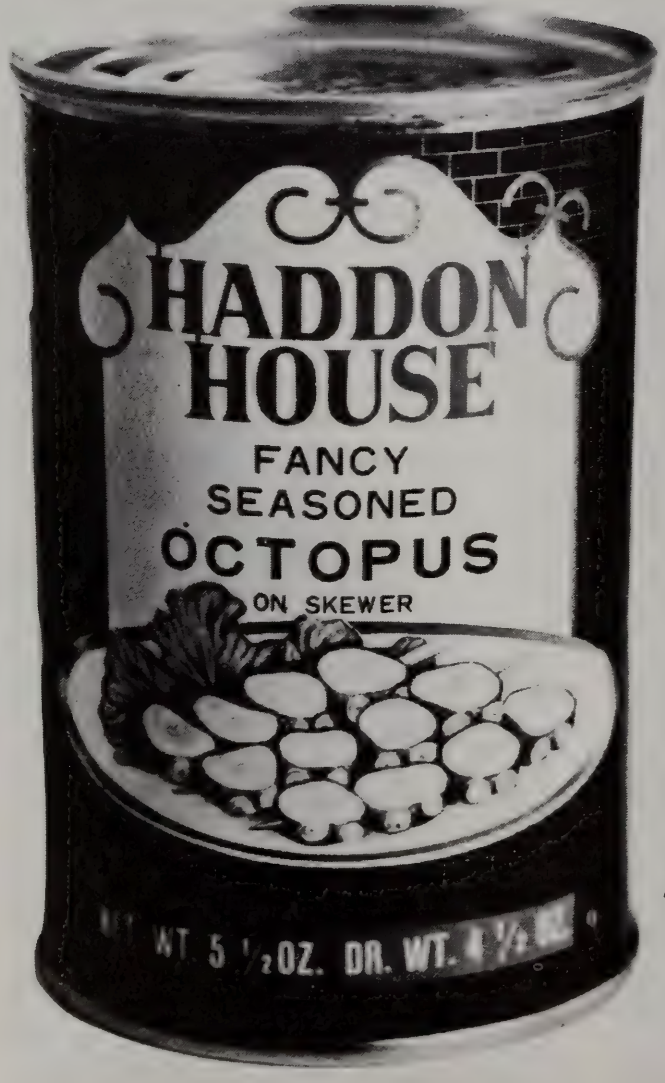
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'stiff upper lip' in his approach to music. Ernest Newman once wrote: 'He could rarely listen to fine-souled music without the tears coming into his eyes.'

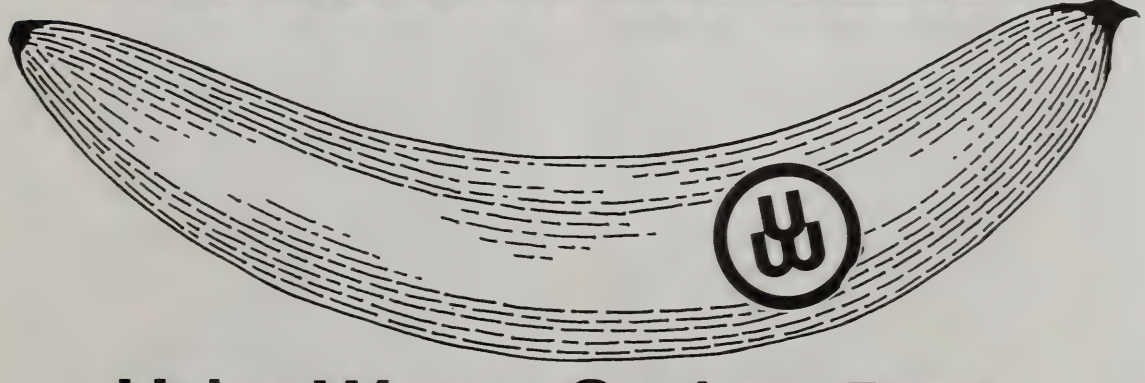
He was an early riser. During the periods when he was composing, he would regularly sit down at his upright piano at 9 o'clock in the morning, trying out themes and making notes on manuscript paper. Then he would write at a table, getting up every now and then to try a few measures on the piano. He would work for four hours and then stop.

Elgar relied enormously on the support of his wife Alice, and she gave it unstintingly; she was his greatest propagandist and source of encouragement. To outsiders she often seemed to go too far. Sir Arnold Bax wrote in his autobiography *Farewell, my youth*: '. . . almost at once she began to speak enthusiastically and a little extravagantly about her wonderful husband and his work.' And August Jaeger, Elgar's confidant at Novello and 'Nimrod' of the *Enigma variations*, who must be counted his closest friend, wrote in a letter to Mrs. Richard Powell ('Dorabella') after the first full rehearsal in Düsseldorf for *The dream of Gerontius*:

'As for dear Mrs E., you can imagine her state of seventh-heaven-beatitude, with eyebrow lifting, neck twisting, forget-me-not glances towards the invisible Heavens! Don't think I am making fun of her! I am not; but you know her signs of deep emotion over the Dr's music, don't you?' On the other hand, Lady Elgar could be a tough manager; she was, after all, a General's daughter. Elgar was lazy and dilatory in matters of business, and she cajoled, sometimes ordered him to attend to them. When her husband was behaving like a schoolboy and embarrassing other people, she made excuses for him; when he was bored and moody, as he often was after finishing a large composition, she would do everything to cheer him up. She died in 1920, and Elgar never recovered from the loss. 'On the death of his wife,' wrote Sir Arnold Bax, 'he became cranky and embittered.'

When Elgar died in 1934, the *Musical Times* devoted the larger part of the April issue to articles about the composer and his music. The editors ended their long appreciation with this paragraph: 'He was not a happy man. His work taxed him body and soul — let the enjoyment that he has given to the world be the measure of what it cost him — and its burden was not lightened by his constant and perverse belief that the hand of the world was against him. Perhaps it was in self-confession that he wrote at the head of one of his works [the Second symphony]: "Rarely, rarely comest thou, spirit of delight." '

The best of the bunch



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Elgar's great friend, Ernest Newman, wrote in the London *Sunday Times:* 'He was a man of enormous vitality, for all his sensitiveness and valetudinarianism. That nose of his, with its boldness and mass, and the exceptionally large nostrils that, even when he was lying pitiably weak in his last illness, seemed to be distended in a passionate effort to draw all life into them and make it part of himself, were the outward sign of a constitution and a mind of unusual strength. He saw the outer world as a magnificent pageant, every line and colour of which thrilled him. I remember the passion of delight with which he would describe a piece of superb horsemanship at a military display; the sculpturesque figures of man and horse had etched themselves upon a brain that revelled in any manifestation of life at its strongest and proudest.'

The Three Choirs Festival was one of several important and well publicized events in the English musical calendar. Another was the triennial Leeds Festival, for which Elgar was commissioned in 1898 to write a cantata. He chose as his subject the struggle of Caractacus, an early king of Britain, against the Romans. Finally captured after fighting the Southern invaders for nine years, Caractacus was shipped to Rome, where his life was spared by the Emperor Claudius. The text of Elgar's cantata was embarrassingly jingoistic, and the composer wrote to Jaeger in reply to some criticism: 'I knew you would laugh at my librettist's patriotism (& mine) never mind: England for the English is all I say — hands off! There's nothing apologetic about me.' Queen Victoria accepted the dedication, and the luminaries of English music attended the premiere of *Caractacus* on October 5. The performance was moderately successful, but Elgar, in his usual way, was hurt and depressed that the critics had not been unreservedly enthusiastic. He complained in a letter to Jaeger two weeks later how miserable he felt, and how hopelessly unremunerative it was to compose: 'Well I've written *Caractacus*, earning thro' it *15/- a week*, and that's all.' (Fifteen shillings of the currency of 1898, is, in terms of present day living, probably equivalent to about $15!)

Despite the gloom, it was during that same October that 'one evening, after a long and tiresome day's teaching, I musingly played on the piano' the theme of the *Enigma variations.* Mrs Elgar asked him what it was. 'Nothing', he replied, 'but something might be made of it. Powell [who was to be the subject of the second variation] would have done this, or Nevinson [Variation 12] would have looked at it like this.' Alice finally said, 'Surely you are doing something that has never been done before?'

She was wrong, although her husband, according to Nicolas Slonimsky, that indefatigable explorer of musical byways, 'probably did not realize that he was not the first to write this type of musical cryptogram. As long ago as 1825, Boosey and Co. published in London a piano suite by Cipriani Potter, the now completely forgotten composer, who enjoyed a great reputation in England in the early nineteenth century. The title of the piece was: *"The Enigma: — Variations and Fantasia on a Favorite Irish Air for the Piano Forte, in the Style of Five Eminent Artists. Composed and Dedicated to the Originals by Cipriani Potter."* The best guess as to the identity of the "five eminent artists" is that they were Ries, Kalkbrenner, Cramer, Rossini and Moscheles.' (from *Musical oddities* in *Etude* of November 1951.)

At all events, four days after his whining letter to Jaeger of October 20, Elgar wrote again: 'I have sketched a set of Variations (orkestra) on an original theme: the variations have amused me because I've labelled 'em with the nicknames of my particular friends — *you* are Nimrod. That is to say I've written the variations each one to represent the mood of the "party" writing the var: him (or her)self and have written what I think they wd. have written — if they were asses enough to compose — it's a quaint idea and the result is amusing to those behind the scenes and won't affect the hearer who "nose nuffin". What think you?'

There is no record of Jaeger's reply, but it must have been encouraging, for by February 5 the sketches were complete. Elgar spent fourteen days on the orchestration. On February 19 he finished. Determined that the Variations should be conducted by a musician of stature, he sent the score two days later to Hans Richter. There followed a month of anxious waiting. Then a telegram arrived from the eminent German conductor: yes, he would program the new work.

Rehearsals began on June 3 under Henry Wood's direction. Richter himself took over on the 17th, and after one more rehearsal, conducted the premiere on June 19th. Although there was a certain amount of critical carping about the mystery surrounding the identity of the 'friends pictured within', to whom the Variations were dedicated, there was no doubt that Elgar had at last achieved real success. Performances followed apace in England, and the work reached Chicago less than three years later. At Richter's suggestion Elgar extended the final variation, and the version we know today was first played at the Three Choirs Festival three months after the London premiere.

Over the third bar of his autograph score Elgar inscribed the word 'Enigma,' and at about the time of the first performance he wrote: 'I will not explain — its dark saying must be left unguessed, and I warn you that the apparent connection between the Variations and the theme is often of the slightest texture; further, through and over the whole set another and larger theme "goes" but is not played — so the principle theme never appears, even as in some late dramas, e.g., Maeterlinck's *"L'intruse"* and *"Les sept princesses,"* the chief character is never on the stage.'

The two mysteries — of the 'dark saying' and the 'larger theme' — have intrigued musicians, musicologists and critics ever since. Elgar apparently took into his confidence only three people, his wife, Jaeger (Nimrod) and Mrs. Richard Powell (Dorabella), all of whom he swore to secrecy. Evidence, much of it ambiguous and contradictory, has been gleaned not only from that original statement, but also from reported conversations with Elgar, and from his correspondence. The searchers refuse to give up. What *is* the 'dark saying?' Is the 'larger theme' a familiar melody which 'goes' with the original theme in counterpoint? Is it an overriding emotional 'theme,' the 'loneliness of the artist,' for example?

Sir Landon Ronald, the conductor, felt that there was in reality no 'Enigma,' and that Elgar was up to a bit of characteristic 'leg pulling.' But for most people that was too easy a solution. Five years after the composer's death, Ernest Newman devoted four of his erudite articles in the London *Sunday Times* to the problem. He demolished, to his own satisfaction at least, the theory that the 'larger theme' was musical, deducing instead that the composer 'may have deliberately mystified the world by using the musical term "theme" in a non-musical sense, and that what was really in his mind was some such "well-known theme" as love and friendship.'

Yet others have searched for a piece of music which 'goes.' Early solutions were *Auld lang syne, All through the night* and *Pop goes the weasel.* American music-lovers had a chance to make their guesses when the *Saturday Review* ran an 'Enigma contest' in 1953. The judges, George Marek of RCA Records, Mrs. Carice Elgar Blake (the composer's daughter) and Irving Kolodin awarded prizes for *'Una bella serenata'* from Mozart's *Cosi fan tutte,* the *'Agnus Dei'* from Bach's Mass in B minor, the slow movement of Beethoven's *Pathetique sonata,* and *God save the Queen.*

In 1960 Sir Jack Westrup, then Professor of Music at Oxford University, suggested that the Variations may use 'some kind of musical cipher or anagram, which defeats any attempt at solution because we have no clue.' Others since have refused to be daunted: Dr. Roger Fiske, in a *Musical Times* article (November 1969), boldly entitled 'The Enigma: a solution,' maintained that the 'theme' is musical and that *Auld lang syne* is the correct answer: 'Elgar at first expected his enigma to be solved,' he wrote, 'but when it became

clear that the Variations were to be a lasting success, he changed his attitude . . . By 1910 Elgar did not in the least want his enigma solved. It must be remembered that in the whole of Victoria's reign no English composer had written a lastingly successful orchestral work. Elgar had no grounds for thinking his Variations would be played for more than a year or two. It was one thing to amuse one's friends with a rather frivolous puzzle in ephemeral music, quite another to admit to such a "jape" in a constantly-performed masterpiece. Elgar came to hate the very mention of the enigma, and it would not be surprising if he sometimes bent the truth in his attempts to hush it up. What seemed a good jape in 1898 seemed a very silly one a few years later.'

It may have been Professor Westrup's article that prompted Eric Sams's researches, the results of which appeared in the *Musical Times* only a few months after Dr. Fiske's article. Mr. Sams, himself an expert cryptologist, who has written exhaustively about the ciphers of Robert Schumann, also takes the view that *Auld lang syne* is the right solution. Having made the closest observation of Elgar the cryptographer, having found parallels in the personalities of Schumann and Elgar, he proposed, by the use of a complicated cipher, that *Auld lang syne* does indeed correspond with the 'larger theme,' and that the 'dark saying' is inspired by a book which Elgar knew well, Sir Thomas Browne's *Religio Medici*. 'Part two,' points out Mr. Sams, 'begins with charity, friends and friendship, proceeds to *Enigmas (sic)* and culminates in music.'

The most recent offering on the subject, by Geoffrey Poole, appeared in the issue of *music and musicians* dated August 1971. With a little juggling (which one may well not consider defensible), Mr. Poole concludes that by the use of an extremely simple cipher Elgar transformed the letters which make up his wife's names 'Caroline Alice' into the 'Enigma' theme.

We can be sure that Mr. Poole's will not be the last words on the subject, although the guessing game is ultimately not very important. As Sir Donald Tovey wrote in his entertaining essay on the Variations: ' . . . I find nothing enigmatic in the composition, and until I do I shall not bother my head with an enigma which concerns no question of mine. Another part of the engima is personal; and, as such, is the private affair of the composer and those friends of his whom it concerns.'

After the first performance of the Variations, the critic of *The Times* complained that because the identity of the dedicatees was unknown, 'it is evidently impossible for the uninitiated to discuss the meaning of the work.' It is clear that Elgar continued to be under pressure to reveal who his friends were, and in 1913 he wrote comprehensive notes to accompany the Aeolian Company's piano rolls of the Variations. (They were later reprinted by Novello in book form, with photographs of each 'friend,' under the title *'My friends pictured within'*). One sentence, part of the note on *Nimrod*,

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serves as an ideal introduction to the whole work: 'The variations are not all "portraits"; some represent only a mood, while others record an incident known only to two persons.'

The theme, remarkable for its irregular phrase lengths and its falling thirds and sevenths, leads directly into:

1. C.A.E. — Caroline Alice Elgar, the composer's wife. 'The variation is really a prolongation of the theme with what I wished to be romantic and delicate additions; those who knew C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration.' The triplet call in the opening measures, scored for oboe and bassoon, portray the signal Elgar used to whistle whenever he arrived home.

2. H.D.S.-P. — Hew David Steuart-Powell was a pianist, a member of the trio in which Elgar played the violin and Basil Nevinson (no. 12) the cello. 'His characteristic diatonic run over the keys before beginning to play is here humorously travestied in the semiquaver passages; these should suggest a Toccata, but chromatic beyond H.D.S.-P.'s liking.'

3. R.B.T. — Richard Baxter Townsend was a true English eccentric. A classical scholar and author, he was also at one time a cattle rancher and prospector. When Elgar knew him, he had become slightly deaf, and was accustomed to ride through the streets of Oxford on his tricycle, the bell constantly ringing. Since he could not hear other people, he wanted to make sure they could hear his approach. The variation itself, according to Elgar 'has a reference to R.B.T.'s presentation of an old man in some amateur theatricals — the low voice flying off occasionally into "soprano" timbre.' Mrs. Powell recognized all the allusions: 'Elgar has got him with his funny voice and manner — *and* the tricycle! It is all there and is just a huge joke to anyone who knew him well.'

4. W.M.B. —William Meath Baker, a country squire. 'In the days of horses and carriages it was more difficult than in these days of petrol to arrange the carriages for the day to suit a large number of guests. The variation was written after the host had, with a slip of paper in his hand, *forcibly* read out the arrangements for the day and hurriedly left the music-room with an inadvertent bang of the door.'

5. R.P.A. — Richard Penrose Arnold, a son of Matthew Arnold, was 'a great lover of music, which he played (on the pianoforte) in a self-taught manner, evading difficulties but suggesting in a mysterious way the real feeling.' R.P.A.'s seriousness, the mood underlying the rich string melody of this variation, was lightened by wit and whimsy, nicely expressed by the punctuations of the woodwind.

6. Ysobel — Isabel Fitton, an amateur viola player of some beauty. 'It may be noticed that the opening bar, a phrase made use of throughout the variation, is an "exercise" for crossing the strings — a difficulty for beginners; on this is built a pensive, and for a moment, romantic movement.'

7. Troyte — Arthur Troyte Griffith, one of Elgar's closest friends. Tovey wrote: 'With his three drums, he is as impossible at afternoon tea as Bernard Shaw's Professor Higgins was in his mother's drawing room. But Pygmalion is a good fellow for all that.' The variation describes not a personality but an event: 'The uncouth rhythm of the drums and lower strings,' explained Elgar, 'was really suggested by some maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos, and the final despairing "slam" records that the effort proved to be in vain.'

8. W.N. — Winifred Norbury, one of the honorary secretaries of the Worcestershire Philharmonic Society. The variation was 'really suggested by an eighteenth century house. The gracious personalities of the ladies (of the Norbury family) are sedately shown . . . a little suggestion of a characteristic laugh (of W.N. herself) is given.'

9. Nimrod — August Jaeger. ('Jaeger' is German for 'hunter,' Nimrod the 'mighty hunter' of the Old Testament.) 'The variation bearing this name is the

record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven, and said that no one could approach Beethoven at his best in this field, a view with which I cordially concurred. It will be noticed that the opening bars suggest the slow movement of the Eighth sonata (Pathetique).' This Adagio, which glows with characteristic Elgarian nobility and depth of feeling, has become in England a traditional piece for commemoration of the dead. It expresses poignantly and majestically Elgar's final word on Nimrod: 'His place has been occupied but never filled.'

10. Dorabella — Dora Penny, later to become Mrs. Richard Powell, who was, after Alice, the dearest and closest of Elgar's women friends. A light Intermezzo, it parodies Dorabella's youthful stutter, and is in complete and welcome contrast to the solemnity of 'Nimrod.'

11. G.R.S. — Dr. G.R. Sinclair, organist of Hereford Cathedral. The title is not really fair, for as Elgar wrote: 'The variation has nothing to do with organs or cathedrals, or, except remotely, with G.R.S. The first few bars were suggested by his great bulldog Dan (a well-known character) falling down the steep bank into the river Wye; his paddling up stream to find a landing place; and his rejoicing bark on landing. G.R.S. said, "Set that to music." I did; here it is.' With remarkable perspicacity Sir Donald Tovey, who composed his note on the Variations without any knowledge of the characters' identity, wrote: ' . . . if I were a policeman I think I should ask Mr. G.R.S. to produce his dog-license; the behavior of those basses paddling, with the theme, after a stick thrown into the pond by the violins, and the subsequent barking of the brass, can hardly be mere coincidence.'

12. B.G.N. — Basil Nevinson, cellist of Elgar's trio. The melody for cello solo, marked *'molto espressivo'* is the composer's 'tribute to a very dear friend whose scientific and artistic attainments, and the wholehearted way they were put at the disposal of his friends, particularly endeared him to the writer.'

13. *** — Lady Mary Lygon, a member of the Worcester Philharmonic Society and an enthusiastic promoter of musical festivals. 'At the time of the composition,' wrote Elgar, she was 'on a sea voyage. The drums suggest the distant throb of the engines of a liner over which the clarinet quotes a phrase from Mendelssohn's "Calm sea and prosperous voyage".'

14. E.D.U. — Elgar himself. The letters represent a phonetic version of his nickname. A precious thought perhaps, but there is nothing precious in the music itself, which is bold, assertive and masterly. 'Written at a time when friends were dubious and generally discouraging to the composer's musical future, this variation is merely to show what E.D.U. (a paraphrase of a fond name) intended to do. References made to Variation 1 (his wife) and Variation 9 (Nimrod), two great influences on the life and art of the composer, are entirely fitting to the intention of the piece. The whole of the work is summed up in the triumphant, broad presentation of the theme in the major.'

MORE . . .

Robert Layton's *Sibelius* in the Master Musicians series (Octagon) is a good introduction. Vol. 2 of *The Symphony*, ed. Robert Simpson (Pelican paperback), has an interesting essay on Sibelius by Harold Truscott, but it is addressed to readers who can make something of examples in musical notation. The Tovey note on Third Symphony is in Vol. 2 of *Essays in Musical Analysis* (Oxford, available in paperback). The Everyman edition of the *Kalevala* mentioned in Philip Hale's note is still in print, and there is also a newer translation by Francis P. Magoun Jr. (Harvard). Colin Davis is recording *The Swan of Tuonela* and the Symphony No. 3 with the Boston Symphony for Philips during his current visit. The best records now available of *The Swan of Tuonela* are those by Herbert von Karajan and the Berlin Philharmonic (Deutsche Grammophon, with Symphony No. 4) and by Sir John

Barbirolli and the Hallé Orchestra (Angel, with Symphony No. 2). Several recordings exist of all four *Legends from the Kalevala:* the best of these is by Sir Charles Groves and the Royal Liverpool Philharmonic (Angel). There are recordings of the Symphony No. 3 by Okko Kamu and the Helsinki Radio Symphony (Deutsche Grammophon, with *En Saga)* and by Lorin Maazel with the Vienna Philharmonic (London, with Symphony No. 6): Kamu's is the more idiomatic performance, though it is less vividly recorded.

Michael Kennedy's *Portrait of Elgar* (Oxford) should not be missed. Kennedy has also contributed an excellent volume on Elgar's orchestral music to the B.B.C. Music Guides (University of Washington paperback). *Elgar, a Life in Photographs* by Jerrold Moore (Oxford) is also of exceptional interest. Colin Davis has recorded the *Enigma* Variations with the London Symphony Orchestra (Philips). Toscanini's performance with the N.B.C. Symphony is best and sadly avoided in the artificial stereo in which it was now sold (RCA Victrola, with Respighi's *Feste Romane),* but if you ever come across a copy of the monaural version, snap it up.

— M.S.

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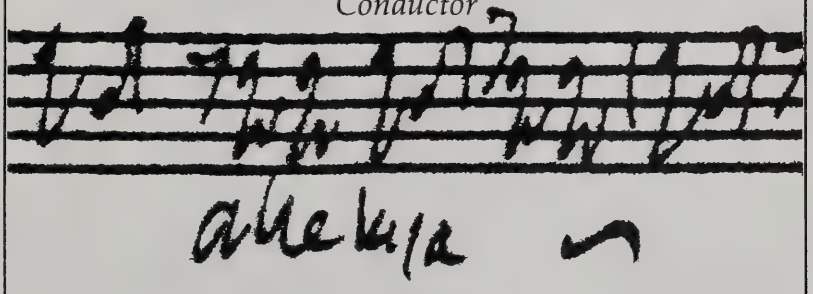
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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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WALTER PISTON

20 January 1894 — 12 November 1976

He was one of the Boston Symphony Orchestra's oldest friends and one of the best. The story goes that in 1926 Koussevitzky sought out the young Harvard instructor, just returned from study with Nadia Boulanger in Paris, and asked, "Why you no write symphony?" "But who would play it?" "You write, I play." And in March 1928, Koussevitzky conducted *Symphonic Piece*. That was the first of ten Piston premieres at our concerts, with Piston himself, Koussevitzky, Richard Burgin, Charles Munch, G. Wallace Woodworth, Erich Leinsdorf, and Michael Tilson Thomas on the podium on these various occasions between 1928 and 1972. Often he wrote with the sound of the orchestra and the personality of its conductor specifically in mind (his Third and Sixth Symphonies, which are respectively his Koussevitzky and Munch pieces, are among the most impressive of all his works), and sometimes he made pieces to measure for particular players — the Fantasy for English Horn for Louis Speyer, the Viola Concerto for Joseph de Pasquale, the Flute Concerto for Doriot Anthony Dwyer. His 1938 dance score *The Incredible Flutist* became the

Twentieth Programme

Friday Afternoon, March 23, at 2:30 o'clock
Saturday Evening, March 24, at 8:15 o'clock

Gluck Ballet Suite No. 2 (Arranged by Mottl)

a. March (from "Alceste"); Minuet (from "Iphigenia in Aulis").
b. Grazioso (from "Paris and Helen").
c. Slave Dance (from Iphigenia in Aulis").

Schumann Symphony No. 4 in D minor, Op. 120

I. Andante; Allegro.
II. Romanza.
III. Scherzo.
IV. Largo; Finale. (Played without pause)

Piston Symphonic Piece
(First performance)

Lazăr Music for Orchestra
(First performance)

Stravinsky Suite from "L'Oiseau de Feu" ("The Fire-Bird"), A Danced Legend

I. Introduction; Katscheï's Enchanted Garden and Dance of the Fire-Bird.
II. Supplication of the Fire-Bird.
III. The Princesses play with the Golden Apples.
IIIa. Berceuse.
IV. Dance of the Princess.
V. Infernal Dance of all the Subjects of Katscheï.

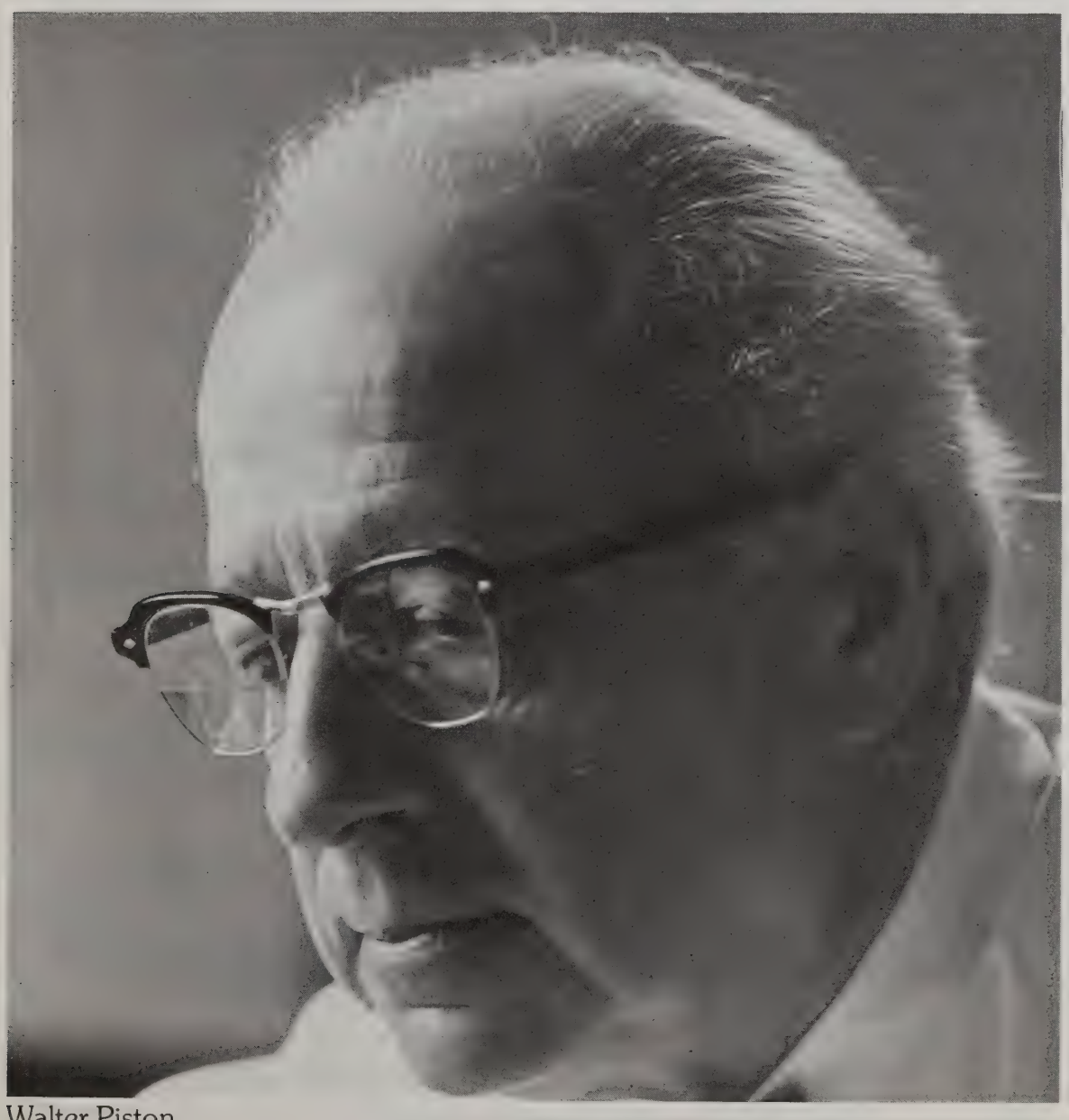
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There will be an intermission after the symphony

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

most popular of all his pieces, and that, with its famous barking dog (an accident at the recording session), became known through Arthur Fiedler and the Pops.

His grandfather, Antonio Pistone, sailed his schooner from Italy to Maine and married a New England girl called Experience. He himself, born in Rockland, lived in Boston most of the time since 1905, and he once said that he was like the trees on Memorial Drive, "deep-rooted and taken for granted." He went from Mechanic Arts High School, where he learned blacksmithing, to a job as draftsman for the Boston Elevated Railway, to Massachusetts Normal Art School, to the United States Navy (his rank was Musician, Second Class), to Harvard (*summa cum laude* '24). At Art School he met his wife, the painter Kathryn Nason. He himself wrote a manuscript so fine that his scores did not have to be engraved before printing, and he drew the illustrations for his textbook on orchestration (all but the violin, which was by his wife). He missed the stage of being a young composer, he said, having written his first real piece at 32. He became a famous teacher, not only of those who sat in his Harvard classroom — they include, among others, Elliott Carter, Arthur Berger, Leonard Bernstein, Daniel Pinkham, and Yehudi Wyner) — but also of two generations of students who learned harmony, counterpoint, and orchestration from his books.



Walter Piston

Man and music were one — fastidious, witty, serious, inclined to understatement, guarded, almost painfully touching when the guard was let down (and one learned to look and listen attentively to catch those moments). In the last years, he no longer went about much, and things had become quiet around him. But he was productive to the end: the world premiere of a fascinating Concerto for String Quartet, Winds, and Percussion, written for the Portland Symphony String Quartet, took place on 26 October. It was conservative music, like all the rest. He was characteristically wry about that, for example thanking the Harvard students who put on a concert of his works in honor of his 70th birthday for "all the trouble they went to over this mid-Victorian music." Or, as he remarked on another occasion — someone had asked him why he didn't write more "modern" music — "Well, every time I start a new piece, I say it's going to be new for me. I work very hard then, and when I get it done, I look at it, and it's the same old Piston." But Piston's mid-Victorian music was a wonderfully lucid, transparent sort of mid-Victorian that showed that the vitality of a work has nothing to do with its modishness. As one critic has put it, "In his finest work he reminds us that the best of today's mid-Victorian music is more contemporary and more alive than nine-tenths of what the avant-garde will write tomorrow."

Walter Piston was incorruptibly and movingly himself. We shall miss him not only as a friend, a composer, a story-teller (many of his friends will, on hearing of his death, remembered one he liked to tell about the lady who asked the down-Easterner if he had lived in New England all his life, to which the answer, tight-lipped, pianissimo, twangy, delivered after a long silence, was "not yet"), but as an inspiration. By being who he was and how he was, he made all musicians happy and proud to be, however modestly, his colleagues. Who he was and how he was is summed up in two lines of Emily Dickinson:

"Pardon my sanity
In a world insane."

COMING CONCERTS . . .

Thursday, 2 December — 7:30-9:20
Thursday '10' series
Friday, 3 December — 2-3:50
Saturday, 4 December — 8:30-10:20

COLIN DAVIS conducting:

Sibelius: Symphony No. 4 in A minor
Stravinsky: *Persephone*
Anne Haenen, narrator
John Mitchinson, tenor
New England Conservatory Chorus,
Lorna Cooke DeVaron, conductor

Saturday, 11 December — 7-9:40

COLIN DAVIS conducting:

Handel: *Messiah*
Susan Davenny Wyner, soprano
Florence Quivar, mezzo-soprano
Neil Rosenshein, tenor
John Shirley-Quirk, bass-baritone
Tanglewood Festival Chorus,
John Oliver, conductor

Wednesday, 15 December — 7:30
Open Rehearsal, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 6:45
Thursday, 16 December — 7:30-9:10
Thursday '10' series
Friday, 17 December — 2-3:40
Saturday, 18 December — 8:30-10:10

NEVILLE MARRINER conducting:

Mozart: Divertimento in D, K.136
Sinfonia Concertante in E flat, K.297b
Symphony No. 40 in G minor, K.550
Ralph Gomberg, oboe
Harold Wright, clarinet
Sherman Walt, bassoon
Charles Kavalovski, horn

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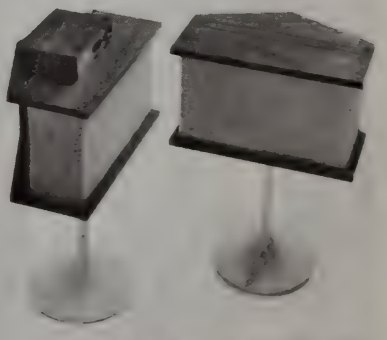
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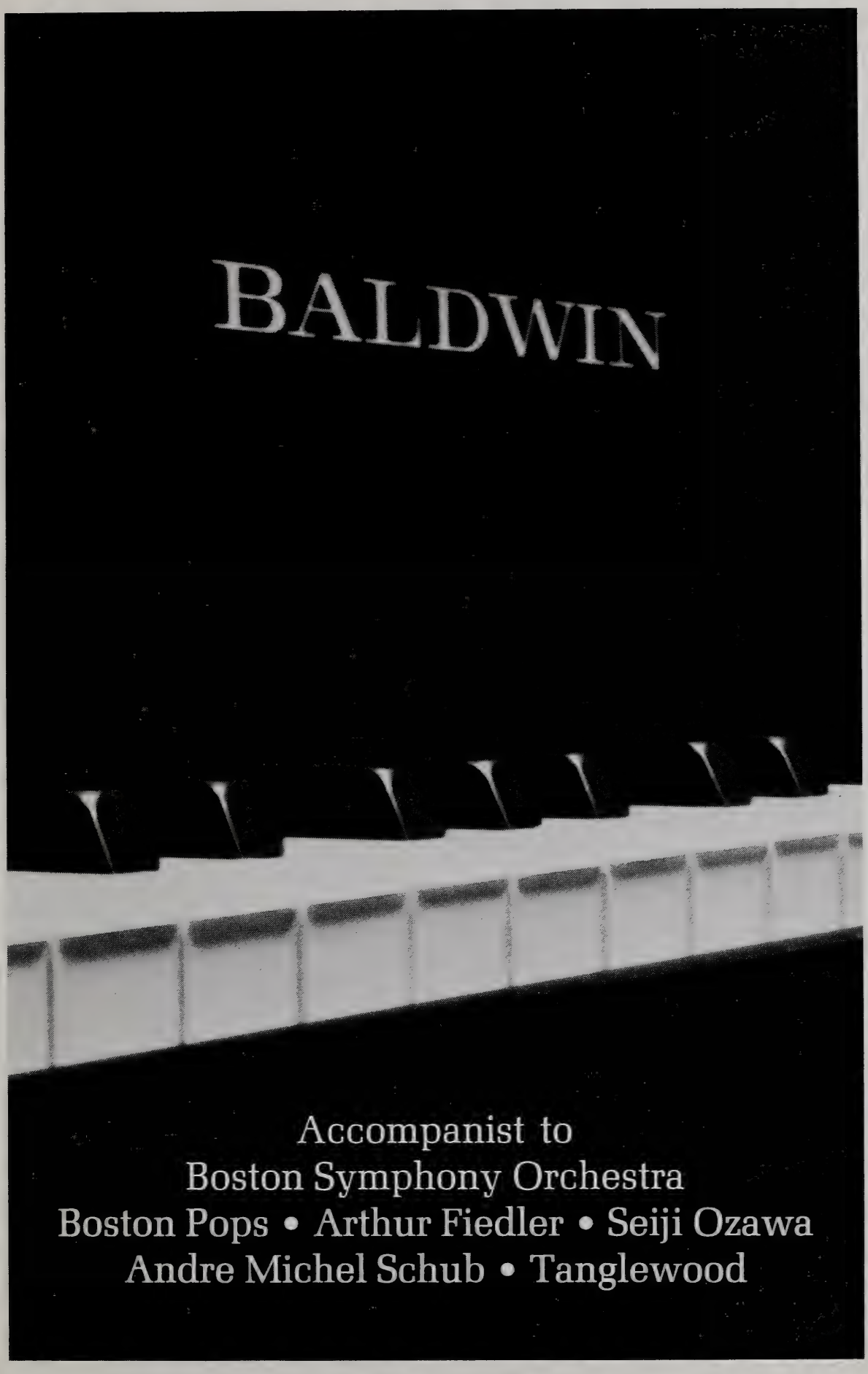
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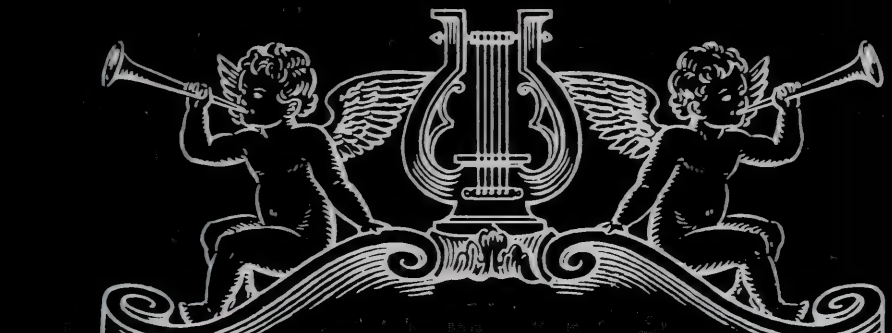


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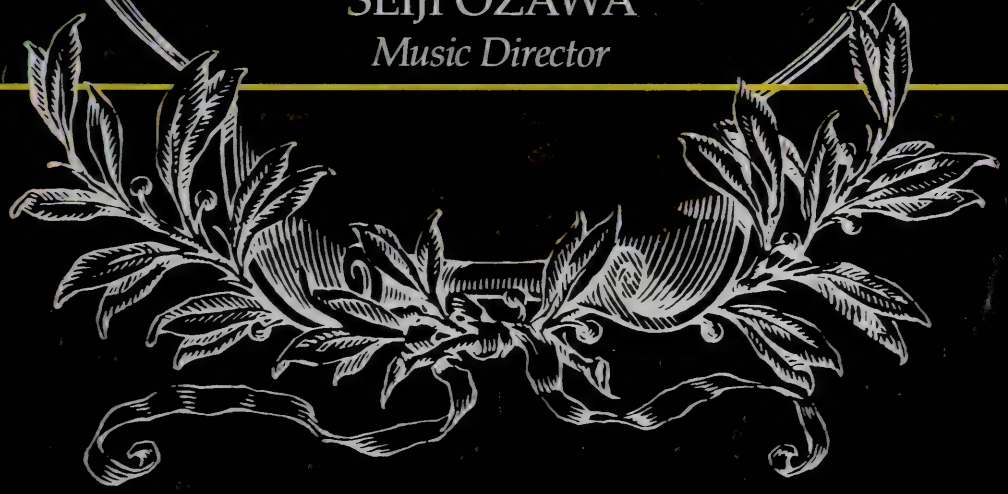
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BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA
Music Director



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Ninety-Sixth Season 1976-77

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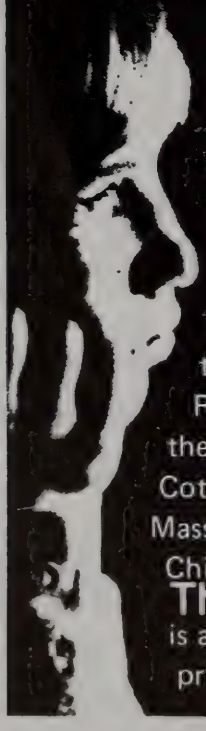
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Ninety-Sixth Season



Thursday, 2 December at 7:30
Friday, 3 December at 2
Saturday, 4 December at 8:30

COLIN DAVIS, *conductor*

SIBELIUS Symphony No. 4 in A minor, Opus 63
Tempo molto moderato, quasi adagio
Allegro molto vivace
Il tempo largo
Allegro

intermission

STRAVINSKY *Perséphone*, Melodrama in three parts
(Poem by André Gide)

I. Persephone Abducted
II. Persephone in the Underworld
III. Persephone Restored

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Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
Michael Vitale
Darlene Gray
Ronald Wilkison
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Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
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Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses
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Harold D. Hodgkinson chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe
Henry Portnoi

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavaloyski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
William Gibson

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings with the Orchestra on the Deutsche Grammophon label include Berlioz's *Symphonie fantastique* and *La damnation de Faust*, Beethoven's Piano Concerto No. 5 with soloist Christoph Eschenbach, and the complete orchestra music of Ravel. This fall DG has two new Ozawa/BSO collaborations scheduled for release: Berlioz's *Roméo et Juliette* and Charles Ives's Fourth Symphony.

AND IN GENERAL

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Notes

Jean Sibelius
Symphony No. 4 in A minor, Opus 63

Jean (Johan Julius Christian) Sibelius was born at Tavastehus (Hämeenlinna), Finland, on 8 December 1865 and died at Järvenpää on 20 September 1957. He began work on the Symphony No. 4 in the Spring of 1910 and completed the score early the following year. He conducted the premiere in Helsingfors on 3 April 1911 along with The Dryad, *the Canzonetta for string orchestra,* In Memoriam, *and* Night Ride and Sunrise, *all composed since 1907. Sibelius dedicated the symphony to his brother-in-law, the painter Eero Järnefelt.*

The first performance in the United States was given by the New York Symphony Society, 2 March 1913. Walter Damrosch conducted and, as H. E. Krehbiel told the story in the next morning's Tribune, *he prefaced the work "with some remarks setting forth the fact that it was music of an anomalous character and protesting that the fact of its performance must not be accepted as an expression of opinion on his part concerning the merit of the composition in whole or in part. He had placed it upon the programme only because he considered it a duty toward a distinguished musician whose other beautiful and important works had won admiration." Karl Muck introduced the work to Boston at the symphony concerts of 24-25 October 1913, repeating it in 1917. The score in the Boston Symphony's library carries a notation in the hand of orchestra librarian Leslie J. Rogers, quoting Dr. Muck thus after one of those later concerts: "I have rehearsed this symphony nine times and given eight performances and I haven't the faintest idea what the composer means." Mr. Rogers added his own comment: "futuristic awful!!!" Serge Koussevitzky and Michael Tilson Thomas brought the work back in later seasons, and Leonard Bernstein conducted it at Tanglewood. The orchestra's most recent performances were given in October 1973, Colin Davis conducting.*

The Third Symphony is, in Sibelius's development, the U-turn — to borrow Stravinsky's term for his own *Apollo.* Its composition defines the moment of Sibelius's shift toward a more "classical" language and manner, and more, the work is itself the extreme statement of the new style. The Fourth Symphony, completed not quite four years after the Third, is the extreme point Sibelius reaches as a composer of problematic "modern" music. The most important of the works that follow — the *scena* for soprano and orchestra *Luonnotar,* the tone poems *The Bard, The Oceanides,* and *Tapiola,* and the last three symphonies — affirm and richly exploit the conquests made in the Third and Fourth Symphonies.

The years separating the two works were eventful ones for Sibelius. He had composed music for Strindberg's *Swanwhite,* the string quartet he called *Voces Intimae,* the tone poems *Night Ride and Sunrise* and *In Memoriam,* a good many songs, and he made the final and remarkable version for strings and percussion of the suite *Rakastava (The Lover).* He had travelled. He had met new people, among them Mahler, Debussy, Arnold Bax, Eugene Goossens, Vincent d'Indy, and Ruskin's and Grieg's friend, Mary Wakefield. The new music he had heard included Debussy's *Nocturnes* and *Trois Chansons de Charles d'Orléans,* Elgar's



Sibelius at the time of the Fourth Symphony

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Symphony No. 1, and the cantata *Omar Khayyám* by his friend Granville Bantock. "All I heard," he wrote to his biographer Karl Ekman, "confirmed my idea of the road I had travelled and had to travel." At home, there was unrest as the Russian responded to nationalist stirrings in Finland with new repressive measures.* Sibelius had to come to terms with the question of what the artist must — or indeed can — do in the face of political crisis and public savagery. He had written: "I have always hated all empty talk on political questions, all amateurish politicizing. I have tried to make my contribution in another way." Now his choice was to concentrate on his new symphony, which, he was able to report in December 1910, was "breaking forth in sunshine and strength." Most crucially, he faced death. The persistent pain in his throat that had troubled him for some time turned out to be caused by a malignant tumor. Surgery in Helsingfors was unsuccessful, and Sibelius submitted to a second operation in Berlin. It was a grim experience, physically as well as mentally, and even after removal of the growth, the doctors' prognosis was gloomy. They were, in the event, wrong: Sibelius survived his tumor by 49 years, and after a short period of grumpily endured abstinence, he even returned to his black cigars.

The composer who settled in the quiet of "Ainola," the log house, named for his wife, that he had built in Järvenpää, to begin work on his new symphony drew on a rich fund of human and musical experience. Another recent part of that experience was the trip to the Koli hills in Karelia that Sibelius took in October 1909. His companion was his brother-in-law, Eero Järnefelt, to whom the symphony was eventually dedicated. The description in Ekman's biography of this journey to a region far north and east of Järvenpää and Helsingfors has often been quoted, and particularly in connection with the Fourth Symphony, but it is worth citing again:

"The whole journey took a week, the stay on the Koli peninsula, where they arrived by water late at night, lasted twenty-four hours, and time on the hills themselves only occupied a couple of hours, but it proved an unforgettable experience. While Eero Järnefelt worked at his easel, Jean Sibelius stood patiently beside him, smoked a cigar — in spite of doctor's orders! — and thoroughly enjoyed the magnificent view. It was a wonderful day. The wind sang, it was bitterly cold. At one moment the sun would shine on the two artists with a cold sparkling light, the next they were exposed to hailstorms and strong gusts of wind. Wherever they turned their gaze, they found inspiring impressions: autumnal [Lake] Pielisjärvi with its bluish-grey waves, whose turbulent play was enlivened from time to time by a splash of sunshine, the cold, white cliffs, the scarred landscape round the hill, the view towards the Russian frontier* across a limitless sea of forest, finally the wild vegetation in their rambles in the gloaming, while descending to the little lake of Herajärvi in the southwest, across the moonlit waves of which the travellers had themselves rowed in order to make for the nearest railway station on the opposite shore."

Sibelius rejected indignantly one critic's attempt to link the symphony with the Koli landscape, detail for detail. We recall, too, what he said twenty years later to Walter Legge, then of the London *Daily Telegraph*, about the difference between his symphonic poems and his symphonies, the latter being "music con-

*To punish the Swedes for their refusal to join the blockade of England, Napoleon took Finland away from Sweden, which had conquered it in the 12th century, and gave the territory to Russia. Under Russia, Finland was an autonomous Grand Duchy whose Grand Duke, however, happened to be the Tsar of all the Russias. Under Tsars Alexander I and Alexander II, the arrangement worked out not too badly for the Finns. The most brutal of the bad phases began in 1908, the 15th year of the reign of Nicholas II, and conditions became steadily worse until the abdication in 1917. Finland proclaimed independence that year.

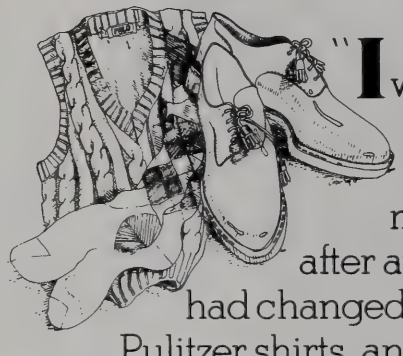
*This whole region, now the Karelo-Finnish Soviet Socialist Republic, became part of the U.S.S.R. in 1940. — M.S.

ceived and worked out in terms of music and with no literary basis." The statement to Legge does, however, continue thus: "Of course it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but germ and fertilization of my symphonies have been solely musical."

The hills and winds and waters of Karelia make a man feel small. So does the Fourth Symphony. Aloneness, a sense of scale, the impact of enormously concentrated experience, these are perhaps the images that, unbidden, lodged in Sibelius's mind as he imagined and began to fix the musical gestures of his unsettling masterwork.

It begins with a question. Basses and cellos, *fortissimo* but muted, and also bassoons, sound a huge C, from which two other notes, D and F sharp, detach themselves. F sharp falls back to E, and for a long time we hear only a timeless rocking, back and forth, of those two pitches. It is the kraken's roar. I have called it a question. Those four notes — C, D, E, F, sharp — are part of a whole-tone scale, an elusive, ambiguous creature, all whose intervals are alike, which seems therefore to present no articulations, to have neither beginning nor end. (It is a famous trademark of Debussy's, and one is not surprised to learn that, among the new pieces he had recently heard, Sibelius found the *Nocturnes* especially stimulating.) Then, from C to F sharp is exactly half an octave, that is, half way from C to the next C. That half-octave interval — it is usually called the tritone (three whole steps) — has, since the Middle Ages, occupied a special place in harmonic reckoning. The keys based on notes a tritone apart are as far apart harmonically as two keys can be.* The interval itself has a peculiarly pungent sound. To medieval theorists it was *diabolus in musica*. It is a dissonance that demands resolution. The most natural resolution would be to a perfect fifth, and

*In Bartók's *Music for Strings, Percussion and Celesta*, played at these concerts three weeks ago, the point of highest tension is reached when the music has traversed the tritone from A to E flat.



"I walked alone in the city for block after block, until a three-piece corduroy in a shop window took my attention. I stepped in, and after an hour my whole perspective had changed. I bought the suit and four Pulitzer shirts, and what with matching ties and a pair of Polo shoes it all came to one hell of a bill. I felt so good I went right back to the gallery, and that is how I came to buy the Chagall."

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that indeed is eventually accomplished — in the finale. The possibility is, however, adumbrated as early as the short, sharply rhythmic recitative of trumpets and trombones that interrupts the string *tremolandi* and tranquil horn-calls of the first movement. To resolve the dissonance, to answer the question, is the symphony's task. Moreover, the music heard in the first minutes, including significantly the melody for solo cello and the sevenths it outlines, provides the stuff from which all the rest will be drawn.

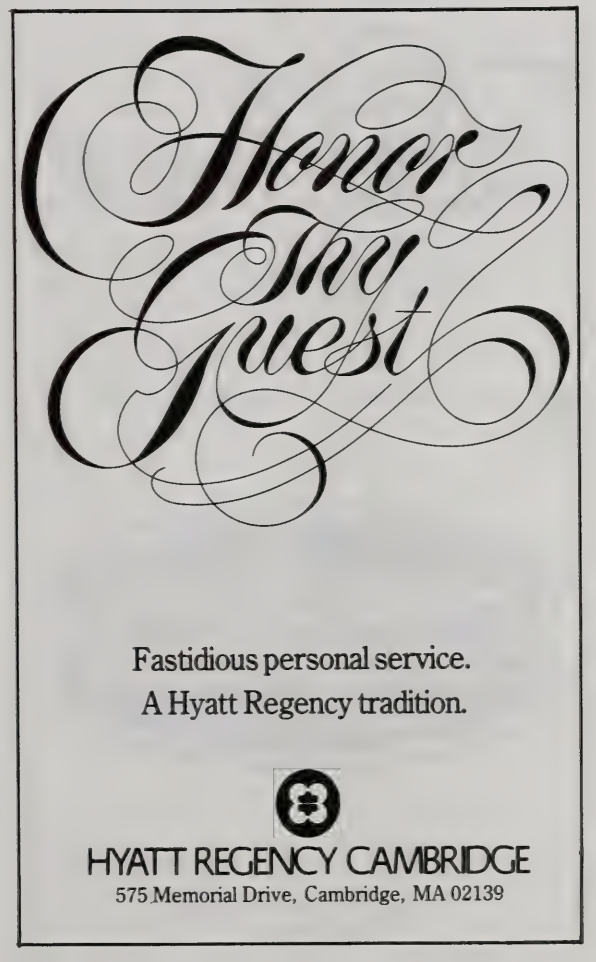
When this questioning slow movement finds its end — curiously, troublingly, unfinally afloat, the Scherzo emerges from it at once: the violins' last A is the cue for the oboe's melody. The tritone disturbs the calm, the dactyls in duple meter disturb the lilt of the opening tune, and the elaborately developed and sombre coda — at half tempo! — disturbs the architectural and expressive set of the whole movement. Such unconventional partitionings are a Sibelius invention and specialty: the finale of the Third Symphony presents a striking example, though in the opposite emotional coloration from here.

The second slow movement is the symphony's center, and here, tentatively at first, then more openly, Sibelius sings. He allows himself one tearing, laconic climax. This is the place to mention that when he heard Bruckner's Fifth Symphony in Berlin it moved him to tears. Like the first movement, this *largo* ends in repetitions and on a question-mark.

The finale emerges at once, as the scherzo did from the first movement. The first note is the C sharp sustained quietly in horns and strings through the *largo's* final fifteen measures. The melody itself expands upon an idea proposed softly by clarinets and bassoons when that still C sharp begins. Now — and the effect is especially striking after the economy, the almost ostentatious economy, of the first three movements — Sibelius overwhelms us with ideas. The very richness of his presentation is to prepare, to set off, the coda in which all this music is brought down to the irreducible. From the A minor of the first movement, Sibelius has made his way through the F major of the second movement and the C sharp minor of the third to A major. Minor to major, the classic symphonic journey *per ardua ad astra.** But the descending chromatic figure first played by violins as a strange pendant to the horn chorale demands another way. At the last, the music falls back into the minor mode. The end, neither affirmative nor pathetic, is shattering in its matter-of-factness. A brusque hand smoothes the earth over the grave — *mezzo-forte* and in tempo.

— Michael Steinberg

*I suspect a specific — and ironic — reference to the Brahms First, where successive movements also come in keys a major third apart, though there they go up: C minor, E major, A flat major, C minor/major.



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Igor Stravinsky
Perséphone

Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on 5 June 1882 (old style) or 17 June 1882 (new style) and died in New York on 6 April 1971. He began work on Perséphone *in May 1933, completed a summary sketch on 30 December of that year, and finished the orchestration on 24 January 1934. He himself conducted the premiere at the Paris Opera on 30 April 1934. Ida Rubinstein, who had commissioned the work, recited and mimed the title role, and the tenor soloist was René Maison. Stravinsky also conducted the first American performances, and they took place at the Boston Symphony concerts of 15-16 March 1935, with Eva Gauthier, Colin O'More, and the Cecilia Society Chorus, whose conductor then was Arthur Fiedler. This was the first of several occasions when Stravinsky conducted the Boston Symphony, though he had appeared with the orchestra as soloist in his Piano Concerto in January 1925, during Serge Koussevitzky's first season as Music Director. Stravinsky and Koussevitzky had met about 1907 at Rimsky-Korsakov's. Koussevitzky had conducted* The Rite of Spring *in Moscow and St. Petersburg as early as February 1914, given the premieres of the* Symphonies of Wind Instruments *(London 1921) and the Piano Concerto (Paris 1924, with the composer as soloist), had invited Stravinsky to introduce the Octet at one of the Concerts Koussevitzky (Paris 1923), and had commissioned the* Symphony of Psalms *for the 50th anniversary of the Boston Symphony. He led the first American performances of the Piano Concerto,* Oedipus Rex, *the* Capriccio *for piano and orchestra, the* Symphony of Psalms, *and the Violin Concerto. Later, he commissioned and conducted the first performance of the* Ode. *As founder and co-owner with his wife, Natalie, of the Editions Russe de Musique, Koussevitzky was also Stravinsky's principal publisher for the works from* Petrushka *to* Perséphone.

In 1949, Stravinsky made a few slight revisions in Perséphone, most of them concerning metronome marks. The present performances are the first in Boston since 1935.

Sibelius would probably have gone home at the intermission. Like many observers in the twenties and thirties, he was distracted by the changing surfaces of Stravinsky's music to the point of being unable to perceive the consistent voice that made every note what Elliott Carter has called "a Stravinsky-note." You, who have not gone home, want to take a deep breath and change your musical metabolism as you move from the undecorated, terse symphony to the lyric leisure of *Perséphone*.

The choice of story was Ida Rubinstein's. She was a Russian dancer and actress, and wealthy (Stravinsky tells us that she commissioned the painter Léon Bakst to arrange the flowers in her Paris garden — in boxes, so that the design could be changed every few weeks). She had wanted to stage *Apollo*, but that score belonged to Serge Diaghilev's company and could not be made available to her. She therefore commissioned *The Fairy's Kiss*, which she produced at the Paris Opera in November 1928 with choreography by Bronislava Nijinska. In January 1933, she asked André Gide to approach Stravinsky about a collaboration for a "symphonic ballet" based on Gide's *Hymn to Demeter*. Early in February, Gide and Stravinsky met in Wiesbaden to discuss the project, and in short order the libretto was delivered and the composition begun. The *entente parfaite* Gide noted both in his journal and in a letter to Rubinstein did not last long. Gide tells the story in *Ainsi soit-il (So be it)* and Stravinsky in *Memories and Commentaries* (a book of conversations with Robert Craft). What exactly happened, or when, does not come out with ideal clarity, though it is evident that Gide was upset with a proposed staging far less realistic than he had envisioned and than his script implies, and that he was even more disturbed by Stravinsky's treatment of his text. At any rate, he chose to leave Paris for a vacation in Sicily rather than attend the premiere. Later, he sent Stravinsky a copy of the published libretto with the dedication "in communion," but the two men did not meet again.

In brief, the issue was syllables. The day before the premiere, Stravinsky published an article in the Paris *Excelsior* saying that he had wanted for *Perséphone* "only syllables, beautiful, strong syllables, and beyond that a plot." This love for beautiful, strong syllables as musical, sonorous objects leading a life independent of their communicative function informed Stravinsky's vocal music always, no matter whether he was setting French, his own native Russian, or church Slavonic, Latin, English, or Hebrew. Gide — and one can readily understand this, given his Parnassian orientation — preferred his words to his syllables.

A quarter century later, Stravinsky the critic quarreled with Stravinsky the composer. *Conversations with Stravinsky* by Stravinsky and Robert Craft (1959) has the following exchange:

R.C. "What is the feeling now about the use of music as accompaniment to recitation?"

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I.S. "Do not ask. Sins cannot be undone, only forgiven."

To which there is a postscript: in January 1961, Stravinsky completed *A Sermon, a Narrative and a Prayer,* one of the most beautiful of his late settings of sacred texts. The *Narrative* is the stoning of Stephen as told in the *Acts of the Apostles,* and much of it is told in spoken recitation with music. The fascinating thing, though, is that the 78-year old composer of *A Sermon, a Narrative and a Prayer* had precisely considered the "sin" of the 51-year old composer of *Perséphone,* and one of the most wonderful features of the *Narrative* is the subtle, intensely "composed" dovetailing of speech and *bel canto.*

Gide, following roughly the second Homeric Hymn (written in the 6th or 7th century B.C., and not by Homer), has divided the action into three scenes:

Eumolpus, chief priest of the Eleusinian rites in honor of Demeter, goddess of fertility, and of her daughter, Persephone, begins with an invocation. The nymphs, in whose care Demeter has placed Persephone, praise the beauty of spring. They warn Persephone not to pick the narcissus, for whoever breathes it will see the Underworld**. Persephone, as she bends over the cup of the flower, sees the hopeless, wandering Shades. They await her coming, Eumolpus tells her. Persephone's compassion leads her to go to the Underworld, there to become Pluto's bride and to bring solace to the Shades.*

Persephone sleeps in the Elysian Fields. The Shades ask her to tell them of the earth in Spring, but Pluto calls her, and Eumolpus reminds her that she is there to

*Eleusis was the site of a temple a few miles northwest of Athens.

**The flower, narcissus, has nothing to do with the beautiful boy who fell in love with his own image in the water of a well; rather, its name comes from the same root as "narcotic."

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reign over the Underworld, not to show pity. The Shades, the Hours, Mercury himself, offer her gifts. She rejects them all, but succumbs to the temptation of a bite of pomegranate offered by Mercury. That brings back a longing for earth. Gazing into the narcissus, which she brought with her, she sees earth held in the grip of winter, and her own mother desperately searching for her. Eumolpus consoles her, telling her that Demophoon, now an infant boy, will teach humankind to till the soil and that he will bring Persephone back to earth to be his terrestrial bride and to be the Queen of Spring.

Demophoön, now called Triptolemus, removes Demeter's cloak of mourning. Persephone reappears, and roses spring up where her feet touch the earth. She rejoices at her union with Demophoön-Triptolemus and at being restored to her mother. She also knows that her bond with Pluto and the Underworld cannot be broken, that for a certain time of each year she must descend to her other home. And that is when and why we have Winter.

Gide ends his text by invoking the words of Christ as St. John reports them: "Except a corn of wheat falls into the ground and die, it abideth alone: but if it die, it bringeth forth much fruit."* This Christianization of the myth — the emphasis on Persephone's compassion and on the idea that it is by her own choice that she descends to the Underworld — is Gide's peculiar and touching contribution to the story. It is a reconciliation for him of two currents, classicism and Christianity, whose collision had caused him painful conflict as a young man.

Stravinsky's score is ample in scale and in sonority. Along with the two soloists, it calls for mixed chorus, children's chorus, and an orchestra with woodwinds by threes, four each of horns

*How much this verse meant to Gide we can infer from his having given to his first book of memoirs, published 1920, the title *Si le grain ne meurt (If it die . . .)*

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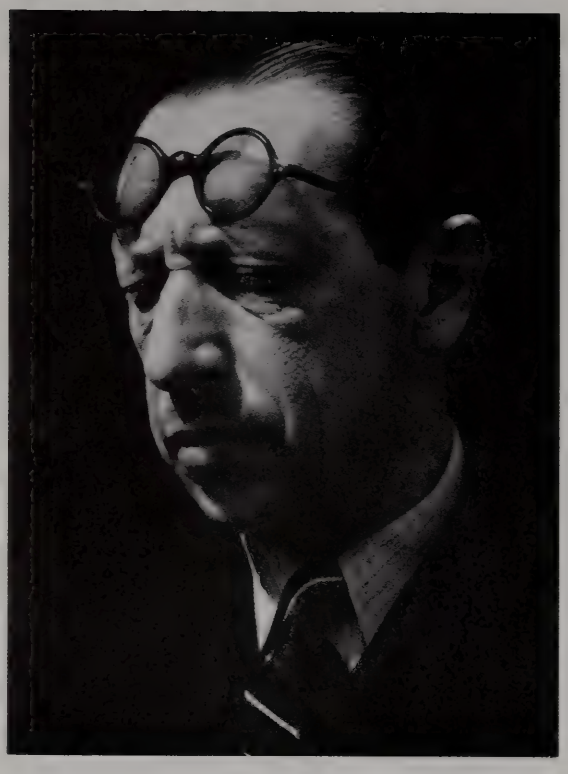
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and trumpets, three trombones, tuba, kettledrums, xylophone, two harps, piano, and strings. Gide's text falls naturally into set numbers — arias, choruses, recitations — and Stravinsky invents a distinct and characteristic orchestral color for each of these sections.

Let him have the last word here (from a conversation with Craft first published in *Perspectives of New Music* in 1962, where he proposes that Auden fit the music with new words!):

"*Perséphone* does start tentatively, the B flat music in 3/8 meter near the end is long, and the melodramas to beget large stretches of *ostinato*. I am no longer able to evaluate such things, or ever again be as I was when I wrote *Perséphone*. But I still love the music, especially the flutes in Persephone's final speech (this needs stage movement!), and the final chorus (when it is played and sung in tempo, and very quietly without any general crescendo). I love the chord before the C minor Russian Easter music, too*, and I love, above all, the lullaby *Sur ce lit elle repose*. I composed this *berceuse* for Vera de Bosset in Paris during a heat wave, and I wrote it for her to my own, Russian, words, originally. But the whole of *Perséphone* was inspired by Vera de Bosset**, and whatever tenderness or beauty may be found in the music is my poor response to those qualities in her."

— Michael Steinberg



Stravinsky, 1936 by Edward Weston



Igor Fedorovich Stravinsky

*When the chorus sings *Nous apportons nos offrandes* — M.S.

**Vera de Bosset became Vera Stravinsky on 9 March 1940 in Bedford, Massachusetts. Stravinsky spent much of that Winter in Cambridge as the Charles Eliot Norton professor at Harvard, delivering the lectures later published as *Poetics of Music*.



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PERSEPHONE

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EUMOLPE

(Before the curtain)

Déesse aux mille noms, puissante Déméter
Qui couvres de moissons la terre
Toi dispensatrice du blé
Célébrons ici tes mystères
Devant tout ce peuple assemblé.

Goddess of a thousand names, O great
Demeter, thou coverest
The earth with harvest,
Thou dispenser of wheat;
Here before these assembled people,
Thy mysteries let us celebrate.

(The curtain rises on a seaside meadow; on the right, a slope of grass and flowers, among which the large narcissus blooms; on the left, a rocky pass leading to Hell, where Persephone *is to go down.)*

EUMOLPE

C'est aux Nymphes que tu confies
Perséphone ta fille chérie,
Qui fait le printemps sur la terre
Et se plaît aux fleurs des prairies.
Comment elle te fut ravie
C'est ce que nous raconte Homère.

Now unto the Nymphs thou dost
Thy dear Persephone entrust,
Thy daughter. Only she can bring
Flowers to earth, and make it Spring.
How she was stolen from you,
Homer tells the story.

(Forewarned by Mercury, *who is taking* Persephone *away,* Demeter, *bids her farewell and commends her to the* Nymphs.)

CHORUS OF NYMPHS

Reste avec nous, princesse Perséphone.
Ta mère Déméter, reine du bel été
T'a confiée à nous parmi les
oiseaux et les fleurs,
Les baisers des ruisseaux, les
caresses de l'air:
Vois le soleil qui rit sur l'onde!
Reste avec nous dans la félicité.
C'est le premier matin du monde.

Stay with us, Persephone, princess,
Thy mother Demeter, queen of
summer,
Left you in our care,
Among the birds and flowers,
The kissing streams, and the
caressing air:
See, on the wave, the sun is laughing!
Stay, in all this happiness.
It is the world's first morning.

PERSEPHONE

La brise vagabonde
A caressé les fleurs.

The wayward breezes
Fondle the flowers.

CHORUS OF NYMPHS

Viens! Joue avec nous, Perséphone.
La brise a caressé les fleurs,
C'est le premier matin du monde;
Tout est joyeux comme nos coeurs,
Tout rit sur la terre et sur l'onde.
Viens! Joue avec nous, Perséphone:
La brise a caressé les fleurs.

Come! Play with us, dear daughter.
The breezes fondle the flowers,
It is the world's first morning;
Things are as glad as our hearts,
Laughing on land and water.
Come! Play with us, dear daughter:
The breezes fondle the flowers.

PERSEPHONE

Je t'écoute de tout mon coeur
Chant du premier matin du monde.

I hear you with all my heart,
Song of the world's first morning.

CHORUS OF NYMPHS

Ivresse matinale,
Rayon naissant, pétales
Ruisselants de liqueur.
Cède sans plus attendre
Au conseil le plus tendre,
Et laisse l'avenir
Doucement t'envahir.

Delight of morning,
New light, and petals
Streaming with juices.
Wait not, surrender
Now to the tender
Word, let the future
Sweetly invade you
With tender uses.

PERSEPHONE

Voici que se fait si furtive
La tiède caresse du jour
Que l'âme la plus craintive
S'abandonnerait à l'amour.

So subtle now becomes
The tepid kiss of day,
The timidest soul to love
Would give itself away.

CHORUS OF NYMPHS

Jacinthe, anémone, safran,
Adonide, goutte de sang,
Lys, iris, verveine,
Verveine, ancolie,
Et toutes les fleurs du printemps . . .

Hyacinth, anemone, crocus,
Pheasant's Eye, Bleeding Heart,
Lily, iris, verbena,
Verbena, columbine,
And all the flowers of Spring . . .

EUMOLPE AND CHORUS

De toutes les fleurs du printemps,
Le narcisse est la plus jolie.
Celui qui se penche sur son calice,
Celui qui respire son odeur,
Voit le monde inconnu des Enfers.

Of all the flowers of Spring
The loveliest is the narcissus.
Whoever stoops to its cup
To drink in its sweet smell
Shall see the unknown world of Hell.

CHORUS OF NYMPHS

Tiens-toi sur tes gardes.
Défends-toi toujours
De suivre, hagarde,
Ce que tu regardes
Avec trop d'amour.
Ne t'approche pas du narcisse.
Non, ne cueille pas cette fleur!

Beware, be on your guard.
Let not yourself, with hollow
Eyes and features, follow
What you love too hard.
Come not near the narcissus.
No, gather not this flower!

EUMOLPE

Celui qui se penche sur son calice,
Celui qui respire son odeur
Voit le monde inconnu des Enfers.

Whoever stoops to its cup
To drink in its sweet smell
Shall see the unknown world of Hell.

PERSEPHONE

Je vois sur des prés semés d'asphodèles
Des ombres errer lentement.
Elles vont, plaintives et fidèles.
Je vois errer
Tout un peuple sans espérance
Triste, inquiet, décoloré.

I see meadows starred with asphodel
And shadows slowly drifting.
On they go, plaintive and faithful,
Drifting shades they are,
A whole hopeless people,
Sad, unquiet, and colorless.

CHORUS OF NYMPHS

Ne cueille pas cette fleur, Perséphone.
Défends-toi toujours
De suivre, hagarde,
Ce que tu regardes avec trop d'amour.
Viens! Joue avec nous, Perséphone.

Gather not this flower, Persephone.
Let not yourself, with hollow
Eyes and features, follow
What you love too hard.
Come! Play with us, Persephone.

(A great wail runs through the orchestra. Persephone *has plucked the flower. She comes down slowly from the grassy knoll where the narcissus grew, and goes toward the rock on the left. The* Nymphs *try to restrain her, but she moves ahead as if enthralled, her eyes fixed on the narcissus which she holds in her hand.)*

EUMOLPE

Perséphone, un peuple t'attend
Tout un pauvre peuple dolent
Qui ne connaît pas l'espérance,
A qui ne rit aucun printemps.
Perséphone, un peuple t'attend.
Déjà ta pitié te fiance
A Pluton, le roi des Enfers.
Tu descendras vers lui pour
Consoler les ombres
Ta jeunesse fera leur détresse
moins sombre
Ton printemps charmera leur
éternel hiver.
Viens! Tu règneras sur les ombres.

Persephone, your people
Await you, a doleful people
Who know no hope, who never
Can see the Spring smile.
Persephone, your people
Await you, for already
Your pity has betrothed you
To Pluto, King of Hell.
You must go down to him and
console the shades,
Your youth will make their grief
less dark, your Spring
On their eternal Winter will cast its spell.
Come! You shall be queen of the shades.

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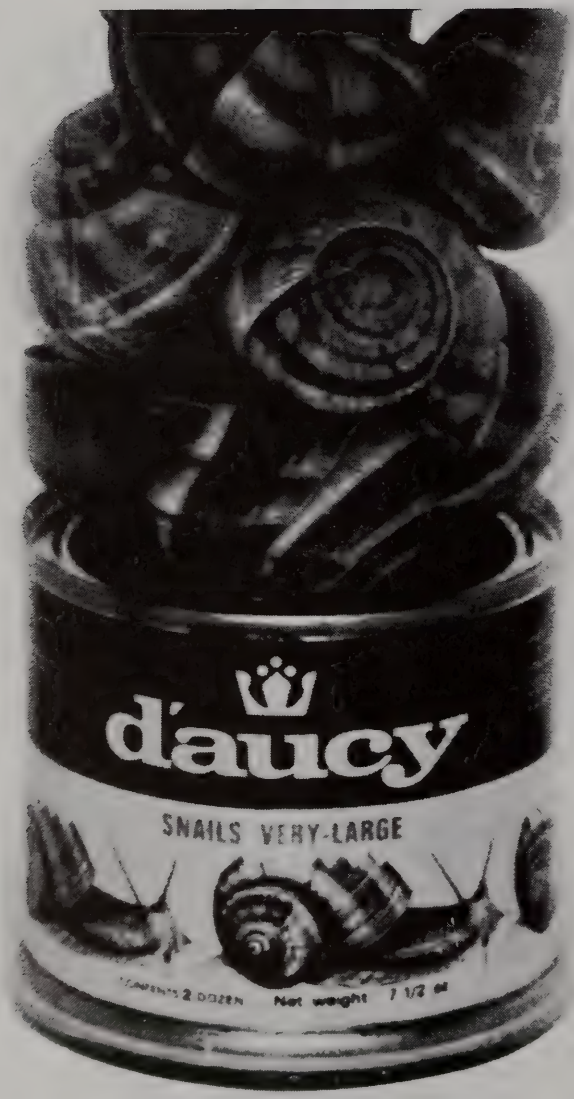
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PERSEPHONE

Nymphes, mes soeurs, mes compagnes charmantes,
Comment pourrais-je avec vous, désormais,
Rire et chanter, insouciante,
A présent que j'ai vu, à présent que je sais
Qu'un peuple insatisfait souffre et vit dans l'attente.
O peuple douloureux des ombres, tu m'attires!
Vers toi, j'irai . . .

Nymphs, my sisters, charming friends,
How could I henceforth
Lightly laugh and sing with you,
Now that I have seen, now that I know
An unrequited people is waiting,
Living in suffering. O sorrowing
People of shadow;
I am drawn up to you. I shall go

PERSEPHONE IN THE UNDERWORLD

EUMOLPE

(Before the curtain)

C'est ainsi, nous raconte Homère
Que le Roi des hivers, que l'infernal Pluton
Ravit Perséphone à sa mère,
Et à la terre son printemps.

And so it was, as told by Homer,
That Pluto, Hell and Winter's king,
Stole Persephone from her mother,
And from the earth, Spring.

(The curtain rises. The scene is the Elysian Fields. On the right, the door to Pluto's *palace.* Persephone *lying on a bed of state, beneath a dais supported by columns. Near her, still asleep, the* Chorus of Shades. *On the left, the banks of the river overhung with the boughs of an immense tree. Besides the river, the* Chorus of Danaïdes *are ceaselessly drawing water from the river, including their urns one toward another. The background is obscured by clouds.)*

CHORUS

Sur ce lit elle repose
Et je n'ose
La troubler.
Encore assoupie à moitié
Elle presse sur son coeur
Le narcisse dont l'odeur
L'a conquise à la pitié.

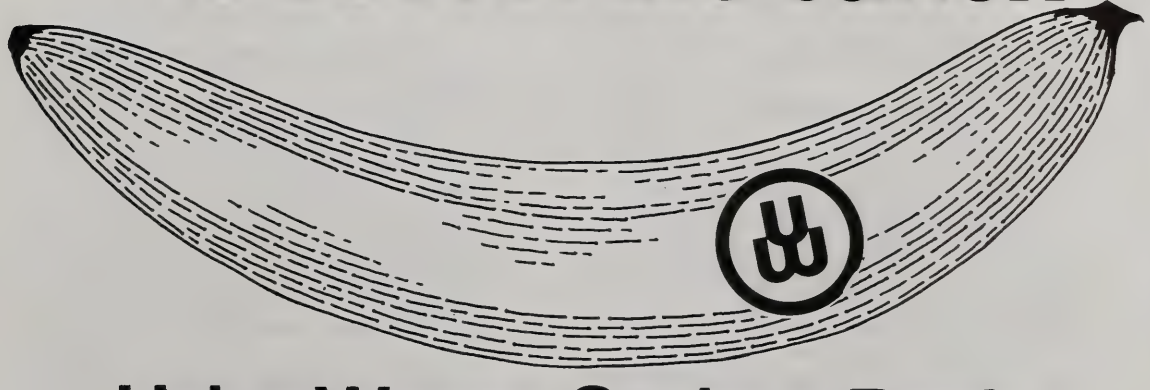
On her bed there
She reposes
And I dare
Not disturb her. She still dozes
Half awake, and presses to her heart
The narcissus bloom
Whose perfume
Made her pity start.

PERSEPHONE

Dans quelle étrangeté je m'éveille... où suis-je?
Est-ce déjà le soir? Ou bientôt la fin de la nuit?

In what strange place am I waking . . . where am I,
Is it evening already? Or near the end of night?

The best of the bunch



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CHORUS

Ici rien ne s'achève
Ici chacun poursuit
Chacun poursuit sans trêve
Ce qui s'écoule et fuit . ..

Nothing here can end,
Here each one pursues,
Endlessly pursues
What flows away to no end . . .

EUMOLPE

Ici la mort du temps fait la vie éternelle.

Here the death of time makes life eternal.

PERSEPHONE

Que fais-je ici? . . .

What am I doing here? . . .

EUMOLPE

Tu règnes sur les Ombres.

You are Queen of the Shades.

PERSEPHONE

Ombres plaintives, que faites-vous?

O plaintive Shades, what are you doing?

CHORUS OF DANAIDES

Attentives
Sur les rives
De l'éternité
Vers les ondes
Peu profondes
Du fleuve Léthé
Taciturnes
Dans nos urnes
Puisons tour à tour
Cette eau vaine
Des fontaines
Qui s'enfuit toujours.

We watch ever
By the river
Of eternity
By the very
Shallow water
Of the river Lethe.
Each in turn
With her urn
At the silent river
Draws in vain
From a fountain
That flows away forever.

PERSEPHONE

Que puis-je pour votre bonheur?

What can I do to make you happy?

CHORUS OF DANAIDES

Les ombres ne sont pas malheureuses.
Sans haine et sans amour, sans peine et sans envie
Elles n'ont pas d'autre destin
Que de recommencer sans fin
Le geste inachevé de la vie.

We are not unhappy.
No hate, no envy,
No love, and no pain.
We have no destiny
But again and again
To make the meaningless gesture
Of life.

CHORUS OF SHADES

Parle-nous du printemps, Perséphone immortelle.

Tell us of Spring, immortal Persephone.

PERSEPHONE

Ma mère Déméter, que la vie était belle
Quand l'amoureux éclat de nos rires mêlait
Aux épis d'or, des fleurs, et des parfums au lait.
Loin de toi, Déméter, moi, ta fille égarée
J'admire au cours sans fin de l'unique journée
Naître de pâles fleurs, où mon regard se pose
Les bords gris du Léthé s'orner de blanches roses
Et, dans l'ombre du soir, les ombres s'enchanter
Du reflet incertain d'un souterrain été.

Mother Demeter, how beautiful the earth
Was when our loving laughter brought to birth
Flowers among the golden wheat, in milk
Its fragrance. Now I am far from thee, and lost!
And endlessly throughout the unending day
Pale flowers appear, on which my eyes repose . . .
On the gray banks of Lethe blooms the white rose
And in the shade of evening's uncertain glimmer,
Charms the dead shades with subterranean summer.

CHORUS

Parle-nous, parle-nous, Perséphone.

O speak to us, Persephone.

PERSEPHONE

Qui m'appelle?

Who is calling to me?

CHORUS

Pluton!

Pluto!

EUMOLPE

Tu viens pour dominer
Non pour t'apitoyer, Perséphone.
N'espère pas pouvoir te montrer secourable.
Nul, et serait-il Dieu, ne peut échapper au Destin.
Ta destinée est d'être reine. Accepte.
Et pour oublier ta pitié
Bois cette coupe de Léthé
Que t'offrent les Enfers avec tous les trésors de la terre.

You have come here to rule,
Not to pity, Persephone.
Do not hope to be helpful.
None, not even God, escapes from Destiny.
Yours is to be queen. Accept it.
And to forget your pity
Drink this cup of Lethe,
The gift of Hell.
With it come all earth's treasures.

(Shades, *draped in black, come from* Pluto's *palace laden with jewels and ornaments; one holding a cup gives it to the last of the* Danaïdes, *who fills it with water of Lethe.* The Shades *then approach* Persephone.)

PERSEPHONE

(takes the jewels, looks at them, sadly rejects them)

Non, reprenez ces pierreries.
La plus fragile fleur des prairies
M'est une préférable parure.

No, take these jewels away.
The frailest meadow flower
Is better ornament.

CHORUS

Viens, Mercure!
Venez, heures du jour et de la nuit.

Come, Mercury!
Come, hours of day and night.

(The clouds open and Mercury *leaps out, followed by the procession of* Hours. *Each bears a gift for* Persephone.)

EUMOLPE

Perséphone confuse
Se refuse
A tout ce qui la séduit.
Cependant Mercure espère
Qu'en souvenir de sa mère
Saura la tenter un fruit,
Un fruit qu'il voit pendre à la branche
Qui se penche
Au-dessus de la soif fatale
De Tantale.
Il cueille une grenade mûre
Et s'assure
Qu'un reste de soleil y luit.
Il le tend à Perséphone
Qui s'émerveille et s'étonne
De retrouver dans la nuit
Un rappel de la lumière
De la terre,
Les belles couleurs du plaisir.
La voici plus confiante
Et riante
Qui s'abandonne au désir,
Saisit la grenade mûre,
Y mord . . . Aussitôt Mercure
S'envole et Pluton sourit.

Persephone, bemused,
Has refused
All that should be her delight.
Yet Mercury
Hopes that in her mother's memory
A fruit may tempt her sight,
A fruit that first
He sees upon the bough
Bending now
Above the fatal thirst
Of Tantalus.
He plucks the ripe pomegranate
Looking to make sure
That some pure
Sunshine is left upon it,
Offers it to Persephone,
Who marvels, astonished
To find here in her night
A reminder of earth's light,
The lovely color of delight.
Now with more confidence
She smiles,
Gives way to her appetite,
Seizes the pomegranate,
Takes a bite . . .
At once
Mercury flies off and
Pluto smiles.

(With Eumolpe's *last words,* Mercury *and the procession of* Hours *are gone. Only* Persephone *and the* Chorus of Shades *remain.)*

PERSEPHONE

Où suis-je? . . . qu'ai-je fait? . . .
Quel trouble me saisit? . . .
Soutenez-moi, mes soeurs! La
grenade mordue
M'a redonné le goût de la terre
perdue.

Where am I . . . What have I done? . . .
What troubles me?
Sustain me, sisters! Ah, the taste
of fruit
Has given me back the taste of my
lost earth.

CHORUS

Si tu contemplais le calice
Du narcisse
Peut-être reverrais-tu
Les prés délaissés et ta mère,
Comme il advint quand sur la terre
Le mystère
Du monde infernal t'apparut.

If you would gaze
On the narcissus flower
It might awaken
Again in your power
To see your forsaken
Meadows and your mother,
As once to you on earth
The mystery
Of the lower world appeared.

PERSEPHONE

Entourez-moi, protégez-moi,
ombres fidèles.
Cette fleur des prés, la plus
belle,
Seul reste du printemps que
j'emporte aux Enfers,
Si, pour l'interroger, je me
penchais sur elle,
Que saurait-elle me montrer? . . .

Come close around me, guard me,
faithful shadows.
This flower, the most beautiful
in the meadows,
Is all the Spring that I could
bring to Hell.
If I should lean down to it,
question it,
What could it show me? . . .

CHORUS

L'hiver.

Winter.

(Persephone *takes the narcissus flower from her girdle, gazes at it.)*

PERSEPHONE

Où donc avez-vous fui, parfums,
chansons, escortes
De l'amour? . . . Je ne vois rien
que des feuilles mortes.
Les prés vides de fleurs et les
champs sans moissons
Racontent le regret des riantes
saisons.
Plus, au penchant des monts, les
flûtes bucoliques
N'occupent les bosquets de leurs
claires musiques.
De tout semble couler un long
gémissement
Car tout espère en vain le retour
du printemps.

Where have you fled, O fragrances
and songs,
Escorts of love? . . . All that I see
is dead.
The flowerless meadows and the crop-
less fields
Tell but their longing for a brighter
season.
On all the hillsides the bucolic
flute
That filled the woods with music now
is mute.
And a long moan flows from everything,
For all is vainly longing for the
Spring.

CHORUS

Le printemps c'est toi.

Thou art the Spring.

PERSEPHONE

Alternons les accents de nos voix
affligées.

Come, add to mine, in turn, your
sorrowful voice.

CHORUS

Raconte que vois-tu?

What do you see?

PERSEPHONE

. . . Des rivières figées;
Cesser la fuite en pleurs des
ruisseaux et leur voix
S'étouffer sous le gel. Dans les nocturnes
bois
Je vois ma mère errante et de haillons vêtue
Redemander partout Perséphone perdue.

. . . Rivers locked in ice;
Streams that used to run away in tears
Now hushed in frost. Through a dark
wood, at night,
I see my mother wandering in rags,
Begging the world for lost Persephone.

CHORUS

Redemander partout Perséphone perdue.

Begging the world for lost Persephone.

PERSEPHONE

A travers les halliers, sans
guide, sans chemin,
Elle marche, elle porte une
torche à la main.
Ronces, cailloux aigus, vents,
ramures noueuses,
Pourquoi déchirez-vous sa
course douloureuse?
Mère, ne cherche plus. Ta fille que te voit
Habite les Enfers et n'est
plus rien pour toi.
Hélas . . . ah! si du moins ma parole égarée
Pouvait . . .

Alone, through thickets, over trackless
land,
Walking, walking, with a torch in her
hand.
O thorns, wind, stones, O branches
gnarled and coarse,
Why do you tear her in her painful
course?
Mother, seek no more. Thy daughter
lives
In Hell, and sees, but is no more for
thee.
Alas — if only my bewildered words
Could —

CHORUS

Non, Déméter
n'entendra plus ta voix
Perséphone . ..

No, Demeter will hear your voice
No more, Persephone . . .

EUMOLPE

Pauvres ombres désespérées
L'hiver non plus ne peut être éternel.
Au palais d'Eleusis où Déméter
arrive
Le roi Seleucus lui confie
La garde d'un enfant dernier-né.
Démophoon qui doit devenir Triptolème.

But Winter cannot be eternal,
Poor desperate Shades.
Demeter has come
To the palace of Eleusis
Where King Seleucus
Has given to her care
His last-born child
Demophoön
Triptolemus to be.

PERSEPHONE

Au-dessus d'un berceau de tisons et de
flammes
Je vois . . . Je vois vers lui Déméter se
pencher.

A cradle of burning sticks and flames
I see.
I see Demeter stooping over him.

EUMOLPE

Au destin des humains penses-tu
l'arracher,
Déesse? D'un mortel tu voudrais faire un
dieu.
Tu le nourris et tu l'abreuves
Non point de lait, mais de nectar et
d'ambroisie.
Ainsi l'enfant prospère et sourit à la vie.

Wouldst thou take him from human
destiny,
Goddess? Of a mortal make a god?
For food and drink thou givest him
Not milk, but nectar and ambrosia.
The child smiles toward life and
prospers.

CHORUS

Ainsi l'espoir renaît dans
notre âme ravie.

And hope is born again in our
charmed spirits.

PERSEPHONE

Sur la plage, et des flots imitant la cadence,
Ma mère dans ses bras en marchant
le balance.
Déjà de l'air salin humectant sa narine
Elle l'expose nu dans la brise marine.
Qu'il est beau! rayonnant de hâle
et de santé
Il s'élance, il se rue à l'immortalité.
Salut, Démophoon en qui mon âme
espère!
Par toi vais-je revoir se refleurir la terre?
Tu sauras aux humains enseigner le labour
Que d'abord t'enseigna ma mère.

I see my mother walking on the shore,
Holding in her arms the happy child
And rocking him in cadence with the
waves.
Touching his nostrils with the
moistened air
She gives him, naked, to the salty
breeze.
How beautiful! Radiant with sun
and health
He leaps, and runs to immortality.
Hail, Demophoön, the one hope of
my heart!
Shall I, through you, look on the
earth again
In flower? You must teach mankind
to till
The fields, as Mother once taught you.

CHORUS

Et, grâce à ton travail, rendue à ton amour
Perséphone revit et reparaît au jour.

Your labor shall bring back Persephone
To love, to light, to life.

PERSEPHONE

Eh quoi, j'échapperais à l'affre
souterraine?
Mon sourire emplirait de nouveau les prés?
Je serai reine?

Shall I escape the dreaded lower
world?
Shall meadows smile with me? Shall
I be queen?

CHORUS

Reine, du terrestre printemps et
non plus des Enfers.

Queens of Spring on earth, no longer
Queen of Hell.

PERSEPHONE

Déméter tu m'attends et tes bras sont
ouverts
Pour accueillir ta fille renaissante
Au plein soleil qui fait les ombres
ravissantes.
Venez! Venez! Forçons les portes du trépas.
Non, le sombre Pluton ne nous retiendra pas.
Nous reverrons bientôt, agités par le vent,
Les branchages aux délicats balancements.
O mon terrestre époux, radieux Triptolème
Qui m'appelle, j'accours! Je t'appartiens.
Je t'aime.

Thou dost await me, Demeter, thy arms
Are wide to take thy daughter being
born
Again to the full sun and pleasant
shadows.
Come, come, and let us force the doors
of death.
No, dreadful Pluto cannot hold us back.
Soon we shall see the branches of the
trees
Delicately swaying in the breeze.
O earthy mate, I hear you call above,
I come, shining Triptolemus, my love!



PERSEPHONE RESTORED

(Upstage, a hill on which stands a Doric temple. Downstage, left a tumulus covered with evergreen oaks, on one side of which, at an angle to the audience, is the door of a tomb, closed with heavy stone panels, like an Etruscan tomb. Before this funeral porch stands the Spirit of Death, *with an extinguished torch in his hand.)*

EUMOLPE

C'est ainsi, nous raconte Homère,
Que l'effort de Démophoon
Rendit Perséphone à sa mère
Et à la terre son printemps.
Cependant sur la colline
Qui domine
Le présent et l'avenir
Les Grecs ont construit un temple
Pour Déméter qui contemple
Un peuple heureux accourir.
Triptolème est auprès d'elle
Dont la faucille reluit,
Et fidèle
Le choeur des Nymphes les suit.

Let us see now, as in Homer,
How Demophoön's labors bring
Persephone unto her mother,
And unto the earth, Spring!
On this hill rising
Above the present and future
The Greeks have built a temple
To Demeter,
And she looks down
On a happy people
Coming up from the town.
Triptolemus is beside her
With his gleaming sickle,
And the faithful
Chorus of Nymphs come after.

CHORUS OF NYMPHS

Venez à nous, enfants des hommes.

Come join us, sons of men.

CHORUS OF YOUTHS

Accueillez-nous, filles des dieux.

Receive us, daughters of the gods.

BOTH CHORUSES

Nous apportons nos offrandes
De guirlandes
Lys, safrans, crocus, bleuets.
Renoncules, anémones . . .
Des bouquets pour Perséphone,
Des épis pour Déméter.
Les blés sont encore verts
Mais les seigles déjà blonds.

Here we bring
Our offering:
Garlands
Of lilies, buttercups, cornflowers,
Saffron, crocus, and anemone . . .
Flowers for Persephone;
For Demeter, grain.
The wheat is yet green
But the rye is yellow.

CHORUS OF YOUTHS

Déméter reine de l'été
Dispensez-nous votre sérénité.

Queen of Summer, Demeter,
Give us of thy serenity

BOTH CHORUSES

Oh, reviens à nous, Perséphone,
Brise les portes du tombeau!
Archange de la mort rallume ton flambeau.
Déméter t'attend. Triptolème
Arrache le manteau de deuil
Qui la couvre encore et parsème
De fleurs l'alentour du cercueil.

Come back to us, Persephone,
Burst the doors of the tomb!
Relight your lamp, and come,
Archangel of death.
Demeter awaits you. Triptolemus
Strips off her mantle of mourning
That still covers her,
And scatters the grave with flowers.

Ouvrez-vous, fatales portes,
Flambeaux éteints, flammes mortes,
Ravivez-vous. Il est temps.
Il est temps enfin que tu sortes
Des gouffres de la nuit, Printemps.

Open, fatal doors,
Dead lamp, extinguished flame,
Revive and live. It is time.
Time for you to come
From the abyss of night, dear Spring.

(The stone portals roll on their hinges. Persephone *arises from the tomb.)*

CHORUS OF NYMPHS

Encore mal réveillée
Perséphone émerveillée
Hors du sinistre parvis.
Tu t'avances et comme ivre
De nuit, tu doutes de vivre
Encore, et pourtant tu vis.

Still heavy, her eyes
Are glad with surprise
As Persephone steps
From the sinister room.
Hesitant, dazed
With night, from the grave,
Hardly believing
That you are living,
Yet you do live.

CHORUS OF YOUTHS

Ombre encore t'environne
Chancelante Perséphone
Comme prise en un réseau.
Mais partout où ton pied pose
S'épanouit une rose
Et s'élève un chant d'oiseau.

Chaque geste te dégage
Et ta danse est un langage
Qui propage le bonheur
L'abandon, la confiance
Et le rayon se fiance
Au pétale de la fleur.
Tout, dans la nature entière,
Rit, s'abreuve de lumière . . .
Toi, tu bondis vers le jour.

Mais, pourquoi, si sérieuse,
Restes-tu silencieuse
Lorsque t'accueille l'amour?

Staggering maid
Still covered with shade
As if caught in a net,
Wherever your foot
In a tentative pose
On the earth is set,
That moment is heard
A singing bird.
There springs a rose.

Your gesture sets free
The language of dance,
Saying joy, confidence,
And light, all three
Are found in a flower.
All nature leaves night
And drinks the fresh light.
You — leap toward the day.

But why are you silent,
so grave and quiet,
When love awaits?

(Persephone has joined Demeter, Triptolemus *and the* Chorus of Nymphs *on top of the hill, near the temple. Mystic rites of betrothal.)*

CHORUS OF NYMPHS

Parle, Perséphone, raconte
Ce que nous cachent les hivers?
Avec toi, quel secret remonte
De fond des gouffres entr'ouverts.
Dis qu'as-tu vu dans les Enfers?

What does Winter hide that we should know?
Speak, Persephone, and tell.
With you, what secrets from below
Up from those chasms well?
Tell us what you saw in Hell?

PERSEPHONE

Mére, ta Perséphone à tes voeux s'est rendue.
Ta tunique de deuil qu'assombrissait l'hiver
A recouvré ses fleurs et sa splendeur perdue.
Et vous, Nymphes, mes soeurs, votre troupe assidue
Foule un gazon nouveau sous le bocage vert.
O mon terrestre époux, laboureur Triptolème!
Démophoon, déjà le froment que tu sèmes
Germe, prospère, et rit en féconde moisson . . .
Tu n'arrêteras pas le cours de la saison.
La nuit succède au jour et l'hiver à l'automne.

Mother, thy Persephone has come.
Thy robe of mourning, stained with Winter's darkness.
Shines again with flowers and new splendor.
And you, my sister Nymphs, your faithful troupe
Are footing new grass now in the green thicket.
And you, Triptolemus, my earthly mate,
Tiller of earth, the fertile grain you sow
Already sprouts and grows to fecund harvest . . .
You cannot halt the progress of the seasons.
Night succeeds to day, winter to fall.

Je suis à toi. Prends-moi. Je suis ta
Perséphone,
Mais bien l'épouse aussi du ténébreux
Pluton.
Tu ne pourras jamais d'une étreinte si
forte
Me serrer dans tes bras, charmant
Démophoon,
Que de l'enlacement je ne m'échappe et
sorte
En dépit de l'amour et le coeur déchiré
Pour répondre au destin qui m'appelle.
J'irai
Vers le monde ombrageux où je sais que
l'on souffre.
Crois-tu qu'impunément se penche sur le
gouffre
De l'enfer douloureux un coeur ivre
d'amour?

Take me, I am your own Persephone,
But I am wife as well to somber Pluto.
No, you can never with so strong a hold
Lock me in your arms, Demophoön,
But that I may escape the embrace
and go,
Despite my love for you, my breaking
heart,
To answer destiny. For I must go
Down to the shadowy world of
suffering.
Do not imagine a heart drunk with
love
Can once stoop down to Hell's abyss
of sorrows
And ever again go free. For I have seen
Things that are hidden, that avoid the
light.
Never can I forget you, sorrowful truth.

J'ai vu ce qui se passe et se dérobe au jour
Et ne puis t'oublier, vérité désolante.
Mercure que voici me prendra
consentante.
Je n'ai pas besoin d'ordre et me rends de
plein gré
Où non point tant la loi que mon amour
me mène
Et je vais pas à pas descendre les degrés
Qui conduisent au fond de la détresse
humaine.

Here is Mercury, who with my consent
Will take me; for without command
I go
Freely now where love, not law, must
lead.
Slowly, step by step, I shall go down,
Down to the bottom of human misery.

(Persephone *takes the lighted torch from the hands of Mercury. Then, led by* Mercury, *she goes slowly and solemnly down to the door of the tomb, which opens before her.)*

EUMOLPE AND CHORUS

Ainsi vers l'ombre souterraine
Tu t'achemines à pas lents,
Porteuse de la torche et reine
Des vastes pays somnolents.
Ton lot est d'apporter aux ombres
Un peude a clarte du jour,
Un répit à leurs maux sans nombre,
A leur détresse un peu d'amour.

Down to the dark below
You slowly make your way
Bearing a torch, O queen
Of the vast lands of sleep.
You carry to the shades
A little light of day,
Relief for their many woes,
A little love for their sorrows.

Il faut, pour qu'un printemps renaisse
Que le grain consente à mourir
Sous terre, afin qu'il reparaisse
En moisson d'or pour l'avenir.

For Spring to be reborn
The seed must consent to go
Under ground and die
So it may come up again
The future's golden grain.

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Guest Artists

Ann Haenen

In these performances of *Perséphone* with Colin Davis, soprano Anne Haenen makes her American debut. Miss Haenen is a native of the Netherlands and a graduate of the Amsterdam Conservatorium. She has performed in numerous recitals, concerts, and operas throughout Europe and appears regularly with the Nederlands Dance Theatre. In 1969, she made her international debut with that group in Berio's *Circles* and Schoenberg's *Pierrot Lunaire*. Following her Symphony Hall appearances, Miss Haenen will make her Carnegie Hall debut in a program featuring *La Voix Humaine* by Francis Poulenc. The program will also include *Solo for Voice I* by John Cage.



Anne Haenen, *Soprano*

ALEXANDER STEVENSON

Tenor Alexander Stevenson is a graduate of the New England Conservatory of Music. He has sung with the Santa Fe Opera, the Opera Company of Boston, and the Associate Artists Opera Company, as well as in operatic productions at the New England Conservatory and at Boston University. His parts have included the title roles in Moteverdi's *Orfeo* and Stravinsky's *Oedipus Rex*. Previous Boston Symphony assignments have included Stravinsky's *Renard* and *Les Noces*, and also the Monteverdi *Vespers of 1610*. Colin Davis has chosen him as tenor soloist for Sir Michael Tippett's oratorio *A Child of Our Time* with the Boston Symphony in January 1978.



Alexander Stevenson , *Tenor*

If you would like to join us for Pre-Symphony Supper, there is still space available for all except the Tuesday B Series.

The Boston Archdiocesan Choir

The Boston Archdiocesan Choir School is in residence at St. Paul's Church in Cambridge. It was founded in 1963 under the patronage of the late Cardinal Cushing. The choir is made up of students ranging in age from nine to fourteen who receive full academic training as well as an extensive musical education at the school. They perform in the Boston area and widely throughout New England. Theodore Marier is Music Director.

New England Conservatory Chorus

Twenty-five years ago, the New England Conservatory Chorus directed by Lorna Cooke deVaron first sang with the Boston Symphony Orchestra. The work was Ravel's *Daphnis et Chloe,* and Charles Munch conducted. Since then, the Conservatory Chorus has sung with the orchestra each season, thus marking a quarter of a century of musical collaboration and, for the singers, a significant addition to the education of a generation of young musicians.

The chorus has sung under many distinguished conductors, including Claudio Abbado, Ernest Ansermet, Leonard Bernstein, Guido Cantelli, Colin Davis, Erich Leinsdorf, Charles Munch, Seiji Ozawa, William Steinberg, and Michael Tilson Thomas. The repertory has ranged from Monteverdi's *Vespers* to the premiere of Seymour Shifrin's *Chronicles,* and has included such works as Berlioz's *Romeo et Juliette, L'enfance du Christ,* and Requiem, the Brahms *German Requiem,* Haydn's *Creation,* the Verdi Requiem, Orff's *Carmina Burana,* Bernstein's *Kaddish,* Honegger's Christmas Cantata and *Danse des morts,* Holst's *Hymn of Jesus,* and Stravinsky's *Requiem Canticles.* Many of these works were recorded. A performance of the Berlioz *Roméo et Juliette* with Seiji Ozawa conducting is soon to be released by Deutsche Grammophon.

The group has toured widely and has been sponsored by the State Department on tours of Europe and the Soviet Union. On such trips, the chorus has taken part in important festivals including those at Lucerne and Avignon.

The chorus includes two smaller groups. One is made up of alumni who wish to keep up their association with the group and who join it for certain performances. The other is the Chamber Singers, who sing everything from Elizabethan madrigals to works of Xenakis, Ligeti, and Schuller.



Lorna Cooke de Varon

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More . . .

Robert Layton's *Sibelius* in the Master Musician Series (Octagon) is a good basic life-and-works. Harold Truscott's Sibelius chapter in volume two of *The Symphony*, ed. Robert Simpson (Pelican paperback) is excellent, but depends on the reader's ability to deal with the musical examples. Colin Davis is recording the Fourth Symphony for Philips during his current stay with the Boston Symphony Orchestra. As for recordings now available, the one to have is Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon, with *The Swan of Tuonela).* Sir Thomas Beecham's 1936 recording with the London Philharmonic carries the composer's stamp of approval and is of special interest (Turnabout monaural, with *The Bard* and *Lemminkäinen's Return).* For some of the "missing links" between the Third and Fourth Symphonies, the following records are worth knowing: Horst Stein's of *Night Ride and Sunrise* (London, with *Finlandia, Pohjola's Daughter,* and *En Saga),* Jussi Jalas's of *In Memoriam* (London, with the four *Kalevala Legends),* and Alois Springer's of *Rakastava* (Turnabout, with works of Elgar and Grieg).

Stravinsky by Eric Walter White is a big book, full of fascinating detail, not all of it accurate (University of California). Roman Vlad's *Stravinsky* has much interesting commentary on the music (Oxford, available in paperback), while *Stravinsky* by Robert Siohan, not always sympathetic to the composer's musical aims, is worth knowing for some of the biographical detail and the many pictures (October House, available in paperback). Stravinsky's own rather close-mouthed autobiography is in print (October House and Norton paperback), but unfortunately of the volumes of dialogues with Robert Craft that were intended in a way to supplement, or even to supplant it, only the two last, *Themes and Episodes* and *Retrospectives and Conclusions* (both Knopf), not the most interesting nor the most authentic, are currently available. Craft's *Igor Stravinsky — Chronicle of a Friendship* (Knopf, and Vintage paperback) and Lillian Libman's *And Music at the Close* (Norton) together give a good picture of Stravinsky as he was in his later years, though Libman's book has no comments on the music. *Stravinsky in the Theater,* ed. Minna Lederman, is an exceptionally interesting collection of essays (Da Capo paperback), and there are valuable essays — mostly, however, addressed to readers with considerable knowledge of music — in *Stravinsky: A New Appraisal of his Work,* ed. Paul Henry Lang (Norton paperback) and in *Perspectives on Schoenberg and Stravinsky,* ed. Benjamin Boretz and Edward T. Cone (Princeton paperback). No recordings of *Perséphone* is currently available. *A Sermon, a Narrative and a Prayer* is recorded with the composer conducting (Columbia MS-7054, with *Movements* for piano and orchestra, the Septet, *The Owl and the Pussy-cat,* the T.S. Eliot Anthem *The Dove Descending Breaks the Air, Elegy for J.F.K.,* and the Fanfare for two trumpets).

— M.S.

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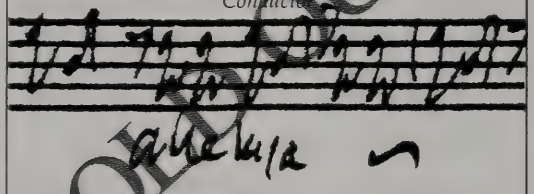
Saturday, December 11 at 7:00pm in Symphony Hall

HANDEL

Messiah

COLIN DAVIS

Conductor



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Susan Davenny Wyner, Florence Quivar, Neil Rosenshein, John Shirley-Quirk, Tanglewood Festival Chorus, *John Oliver, conductor*

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SEIJI OZAWA

Music Director

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SAMPLE

COMING CONCERTS . . .

Saturday, 11 December — 7-9:40
Colin Davis conducting:
Handel *Messiah*
Susan Davenny Wyner, soprano
Florence Quivar, mezzo-soprano
Neil Rosenshein, tenor
John Shirley-Quirk, bass-baritone
Tanglewood Festival Chorus,
John Oliver, conductor

Wednesday, 15 December — 7:30
Open Rehearsal, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 6:45
Thursday, 16 December — 7:30-9:10
Thursday '10' series
Friday, 17 December — 2-3:40
Saturday, 18 December — 8:30-10:10
Neville Marriner conducting:
Mozart Divertimento in D, K.136
Sinfonia Concertante in E flat, K.297b
Symphony No. 40 in G minor, K.550
Ralph Gomberg, oboe
Harold Wright, clarinet
Sherman Walt, bassoon
Charles Kavalovski, horn

Wednesday, 5 January — 7:30
Open Rehearsal, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 6:45
Thursday, 6 January — 8:30-10:20
Thursday 'A' series
Friday, 7 January — 2:00-3:50
Saturday, 8 January — 8:30-10:20
Tuesday, 11 January — 8:30-10:20
Tuesday 'C' series
Klaus Tennstedt conducting:
Webern Passacaglia, Op. 1
Haydn Symphony No. 100 in G, *Military*
Schubert Symphony No. 9 in C

Thursday, 6 January — 11:00
Thursday 'AM' series, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 10:15
Klaus Tennstedt conducting:
Webern Passacaglia, Op. 1
Schubert Symphony No. 9 in C

SYMPHONY HALL AMENITIES . . .

Ladies rooms are located in Symphony Hall on the first floor in the left corridor next to the stairway on the right, and in the Massachusetts Avenue corridor on the second floor near the elevator.

Men's rooms are located in the Massachusetts Avenue corridor on the first floor next to the elevator and in the left corridor on the second floor next to the coatroom.

There is a Ladies Lounge on the first floor next to the main entrance.

Two lounges, the Hatch Room on the first floor, and the Cabot-Cahners Room on the second, open one hour before concerts and are open during intermissions, with cocktails available.

An elevator and public telephones can be found outside the Hatch Room on the Massachusetts Avenue side.

On-call physicians attending concerts should leave their name and seat locations at the switchboard.

Coatrooms are in the left corridors on both the first and second floors next to the Huntington Avenue stairways.

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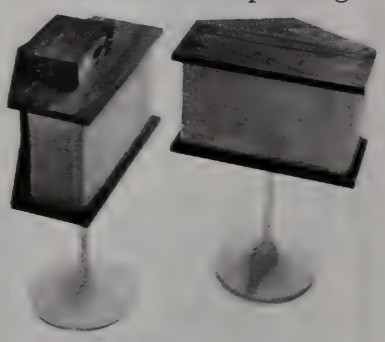
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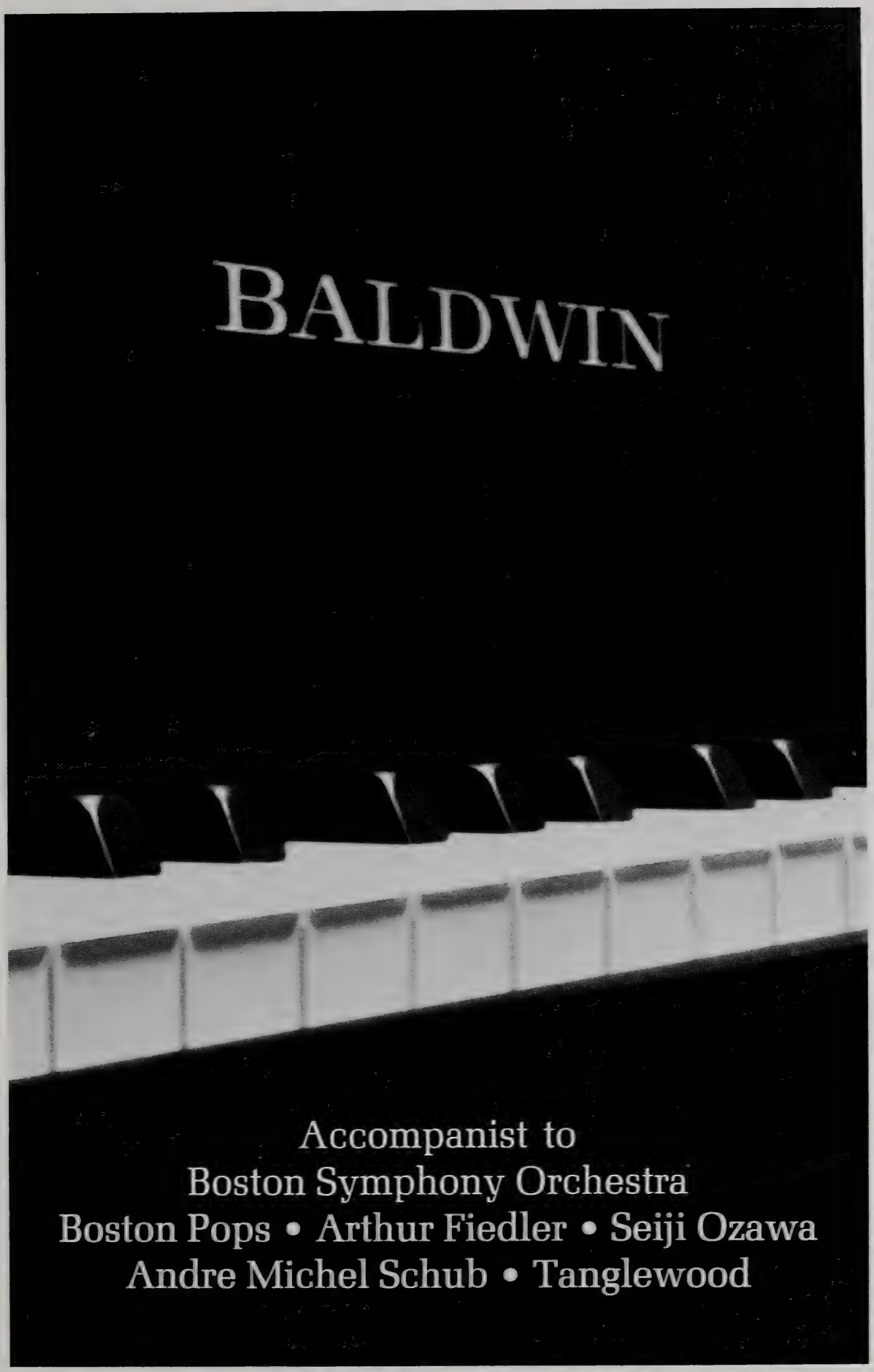
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Ninety-Sixth Season



Saturday evening, 11 December at 7

COLIN DAVIS, Conductor

HANDEL *Messiah*, A Sacred Oratorio

SUSAN DAVENNY WYNER, *soprano*
FLORENCE QUIVAR, *mezzo-soprano*
NEIL ROSENSHEIN, *tenor*
JOHN SHIRLEY-QUIRK, *bass-baritone*
TANGLEWOOD FESTIVAL CHORUS, John Oliver, *conductor*

There will be an intermission after Part One

The concert will end at about 10

Tonight's concert is being recorded by WGBH-TV for later telecast. Occasional shots of the audience may be included.

Deutsche Grammophon and Philips records

Baldwin Piano



First violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
Michael Vitale
Darlene Gray
Ronald Wilkison
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses
William Rhein
Harold D. Hodgkinson chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe
Henry Portnoi

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
William Gibson

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant timpanist
Thomas Gauger
Frank Epstein

Harps
Bernard Zighéra
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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings with the Orchestra on the Deutsche Grammophon label include Berlioz's *Symphonie fantastique* and *La damnation de Faust*, Beethoven's Piano Concerto No. 5 with soloist Christoph Eschenbach, and the complete orchestra music of Ravel. This fall DG has two new Ozawa/BSO collaborations scheduled for release: Berlioz's *Roméo et Juliette* and Charles Ives's Fourth Symphony.

AND IN GENERAL

The BSO performs 12 months a year, in Symphony Hall and at Tanglewood. For more information about any of the Orchestra's activities, please call Symphony Hall at 266-1492 or write Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115.



MESSIAH

PART THE FIRST

Sinfony *(Overture)*

Recitative *(tenor)*

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardon'd. The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.

(Isaiah 40:1-3)

Air *(tenor)*

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight, and the rough places plain.

(Isaiah 40:4)

Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it.

(Isaiah 40:5)

Recitative *(bass)*

Thus saith the Lord, the Lord of Hosts: Yet once, a little while, and I will shake the heav'ns and the earth, the sea and the dry land, and I will shake all nations, and the desire of all nations shall come.

(Haggai 2:6-7)

The Lord, whom ye seek shall suddenly come to His temple; ev'n the messenger of the Covenant, whom ye delight in, behold, He shall come, saith the Lord of Hosts.

(Malachi 3:1)

Air *(contralto)*

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

(Malachi 3:2)

Chorus

And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

(Malachi 3:3)

Recitative *(contralto)*

Behold! a virgin shall conceive, and bear a Son, and shall call His name Emmanuel; God with us.

(Isaiah 7:14)
(Matthew 1:23)

Air *(contralto)* **and Chorus**

O thou that tellest good tidings to Zion, get thee up into the high mountains, O thou that tellest good tidings to Jerusalem, lift up thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God!

(Isaiah 40:9)

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

(Isaiah 60:1)

Recitative *(bass)*

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

(Isaiah 60:2-3)

Air *(bass)*

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

(Isaiah 9:2)

Chorus

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder, and His Name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace.

(Isaiah 9:5)

Pifa

(Pastoral Symphony)

Recitative *(soprano)*

There were shepherds abiding in the field, keeping watch over their flocks by night.

(Luke 2:8)

And lo! the angel of the Lord came upon them and the glory of the Lord shone round about them, and they were so afraid.

(Luke 2:9)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord.

(Luke 2:10-11)

And suddenly there was with the angel a multitude of the heavenly Host praising God, and saying:

(Luke 2:13)

Chorus
Glory to God in the highest, and peace on earth, good will towards men.

(Luke 2:14)

Air *(soprano)*
Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold thy King cometh to thee. He is the righteous Saviour, and He shall speak peace unto the heathen.

(Zacharias 9:9-10)

Recitative *(contralto)*
Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

(Isaiah 35:5-6)

Air *(contralto-soprano)*
He shall feed His flock like a shepherd, and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

(Isaiah 40:11)

Come unto Him all ye that labour, ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

(Matthew 11:28-29)

Chorus
His yoke is easy, and His burthen is light.

(Matthew 11:30)

PART THE SECOND

Chorus
Behold the Lamb of God, that taketh away the sin of the world.

(John 1:29)

Air *(contralto)*
He was despised and rejected of men, a man of sorrows, and acquainted with grief.

(Isaiah 53:3)

He gave His back to the smiters, and His cheeks to them that plucked off the hair. He hid not His face from shame and spitting.

(Isaiah 50:6)

Chorus
Surely He hath borne our griefs and carried our sorrows! He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.

(Isaiah 53:4-5)

Chorus
And with His stripes we are healed.

(Isaiah 53:5)

Chorus
All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all.

(Isaiah 53:6)

Recitative *(tenor)*
All they that see Him, laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

(Psalm 22:8)

Chorus
He trusted in God that He would deliver Him, let Him deliver Him, if He delight in Him.

(Psalm 22:9)

Recitative *(tenor)*
Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

(Psalm 69:21)

Air *(tenor)*
Behold, and see if there be any sorrow like unto His sorrow.

(Lamentations 1:12)

Recitative *(tenor)*
He was cut off out of the land of the living; for the transgressions of Thy people was He stricken.

(Isaiah 53:8)

Air *(tenor)*
But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

(Psalm 16:10)

Chorus
Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is the King of Glory? The Lord strong and mighty, the Lord mighty in battle. Who is the King of Glory? The Lord of Hosts, He is the King of Glory.

(Psalm 24:7-10)

Recitative *(tenor)*
Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee?

(Hebrews 1:5)

Chorus
Let all the angels of God worship Him.

(Hebrews 1:6)

Air *(bass)*
Thou art gone up on high; Thou hast led captivity captive, and received gifts for men; yea, even from Thine enemies, that the Lord God might dwell among them.

(Psalm 68:19)

Chorus
The Lord gave the word, great was the company of preachers.

(Psalm 68:12)

Air *(soprano)*
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

(Isaiah 52:7)
(Romans 10:15)

Chorus
Their sound is gone out into all lands, and their words unto the ends of the world.

(Romans 10:18)
(Psalm 19:5)

Air *(bass)*
Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and against His anointed.

(Psalm 2:1-2)

Chorus
Let us break their bonds asunder, and cast away their yokes from us.

(Psalm 2:3)

Recitative *(tenor)*
He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision.

(Psalm 2:4)

Air *(tenor)*
Thou shalt break them with a rod of iron, Thou shalt dash them in pieces like a potter's vessel.

(Psalm 2:9)

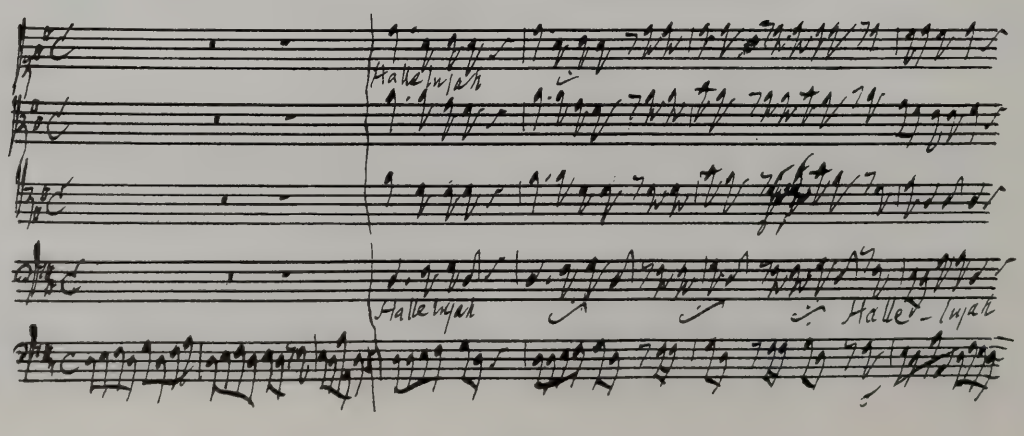
Chorus
Hallelujah, for the Lord God Omnipotent reigneth.

(Revelation 19:6)

The Kingdom of this world is become the Kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

(Revelation 11:15)
King of Kings, and Lord of Lords.

(Revelation 19:16)



PART THE THIRD

Air *(soprano)*
I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth, and though worms destroy this body, yet in my flesh shall I see God.
(Job 19:25-26)

For now is Christ risen from the dead, the first-fruits of them that sleep.
(Corinthians 15:20)

Chorus
Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.
(Corinthians 15:21-22)

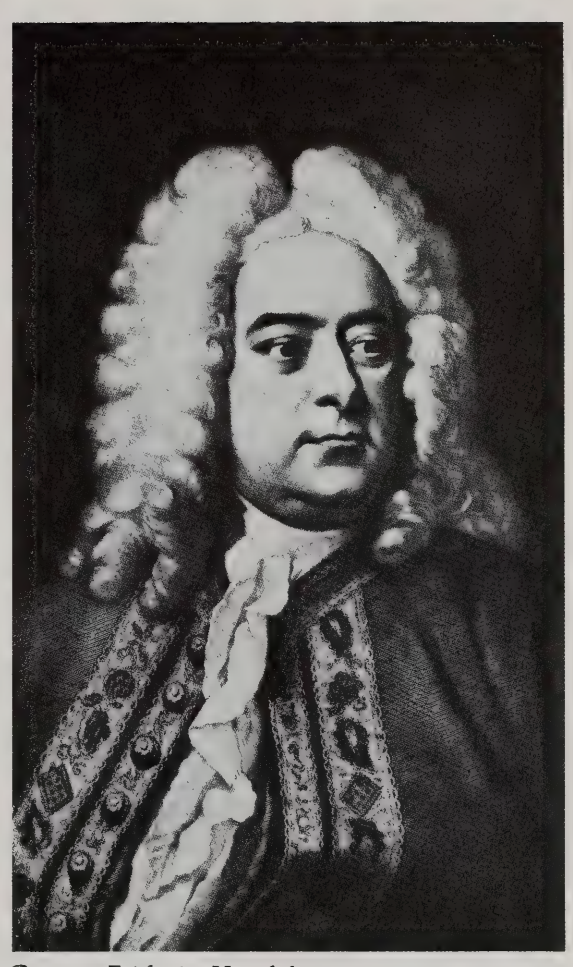
Recitative *(bass)*
Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.
(Corinthians 15:51-52)

Air *(bass)*
The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption and this mortal must put on immortality.
(Corinthians 15:52-53)

Recitative *(contralto)*
Then shall be brought to pass the saying that is written: Death is swallowed up in victory!
(Corinthians 15:54)

Duet *(contralto and tenor)*
O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.
(Corinthians 15:55-56)

Chorus
But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
(Corinthians 15:57)



George Frideric Handel

Air *(soprano)*
If God be for us, who can be against us?
(Romans 8:31)
Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.
(Romans 8:33-34)

Chorus
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.
(Revelation 5:9 and 12-13)

Chorus
Amen.

George Frideric Handel
Messiah

Handel was born — Georg Friedrich Händel — in Halle, probably on 23 February 1685 and died in London on 14 April 1759. He wrote Messiah *in August and September 1741 and led the first performance on 13 April 1742 in Dublin. Parts of the oratorio were sung at the New York City Tavern on 16 January 1770, though New York got its first complete performance only on 18 November 1831 at St. Paul's Chapel under the direction of Uriah C. Hill, later the founder of the New York Philharmonic. Boston, by then, was already acquainted with the work: William Selby, organist at King's Chapel, conducted portions of* Messiah *and* Samson *at a concert on 10 January 1783, and on Christmas Day 1818, in Stone Chapel on School Street, the two-year old Handel and Haydn Society gave* Messiah *complete, probably in Mozart's edition. Gottlieb Graupner conducted, and the soloists were the Misses Sumner and Bennett, Mr. J. Sharp, and Master White, "the infant phenomenon." Decanters of ardent spirits were provided for the male singers in an anteroom of Boylston Hall.*

Serge Koussevitzky conducted the Pifa *or pastoral symphony at a Boston Symphony concert on 1 December 1925. On 18-19 December 1927, the orchestra joined forces with the Handel and Haydn Society for two* Messiah *performances given for the benefit of the BSO Pension Fund: Koussevitzky conducted, Thompson Stone prepared the chorus, and the soloists were Frieda Hempel, Kathryn Meisle, Arthur Hackett, and Fraser Gange. The orchestra's next, and most recent,* Messiah *performance took place at Tanglewood (where Koussevitzky had once led the* Hallelujah *chorus in 1940) on 12 August 1973: Colin Davis conducted, the soloists were Benita Valente, Helen Watts, Ryland Davies, and Stafford Dean, and the chorus was John Oliver's Tanglewood Festival Chorus.*

It is unlikely that any member of this audience comes to *Messiah* a stranger: no sacred composition holds a surer place in the affection of the American public. We also know it better than even as recently as a dozen years ago: the monster choruses about which G. B. Shaw complained in the 1880s are gone, and so is Dr. Ebenezer Prout's mud-brown reorchestration. Sir Adrian Boult, Colin Davis, Thomas Dunn, Charles Mackerras, Alfred Mann, Hermann Scherchen, and Robert Shaw are among the conductors who have let us hear the luminous original scoring, and most of us prefer it Handel's way.

We still sometimes miscall it *"The Messiah."* To point this out is no mere pedantry, for the addition of the definite article implies a change of concept: from a broad contemplation of The Lord's Anointed and His place at the center of Christian belief, the perspective is narrowed to the story of the life and passion of Jesus Christ Himself.* But this work is not dramatic narrative, and indeed, it is altogether untypical of Handel's oratorios.

The compiler of the word-book, which is drawn entirely from Scripture, was Charles Jennens, a Leicestershire squire, whose name first enters the Handel biography as one of the subscribers to the score of the opera *Rodelinda* in 1725. His own literary talents were not considerable, but his *Messiah* is one of the great achievements in Christian literature. Handel himself, who, as he once pointed out to the Archbishop of Canterbury, had read his Bible very well, will surely have taken part in the preparation of the book, but we do not know the exact extent of his contribution.

The presentation of the Messianic idea gains in depth and mystery because it is given mainly through the word of Prophet and Psalmist. Sometimes there is comment from the Epistles, and Part Three, whose subject is the conquest of death and the Resurrection, is drawn almost entirely from the New Testament.

*Actually, Handel himself was not so particular: in the third codicil to his will, he leaves to London's Foundling Hospital "a fair copy of the Score and all Parts of my Oratorio called The Messiah.

The familiar verses from Luke that tell the Nativity story in Part One are especially touching in their place because, as the only direct narration, they are so different from all that surrounds them. The most profoundly imagined moments are those in which prophecy and fulfillment become one. For example, the unknown poet whose verses are inserted in the book of Isaiah speaks: "He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young." But it is in Christ's own words (paraphrased from first person to third) that the thought is continued: "Come unto Him, all ye that labour and are heavy laden, and He will give you rest." Or later it is Job that speaks, "I know that my redeemer liveth, and that he shall stand at the latter day upon the earth," and Paul who continues, "For now is Christ risen from the dead, the first-fruits of them that sleep."

Handel began to compose *Messiah* on 22 August 1741. Seven, nine, and six days respectively sufficed for the three parts, and two more days were needed to fill out the instrumentation. On 14 September, he was able to note that all was *"ausgefüllt,"* and the manuscript went to his amanuensis, John Christopher Smith, for the preparation of a fair copy.* In November, Handel set out for Dublin for a long visit at the invitation of the Duke of Devonshire, Lord Lieutenant, and it was there, as the climax of a successful season's concert-giving, that *Messiah* was presented for the first time.

The date was Tuesday, 13 April 1742; the place was Neal's new Music Hall in Fishamble Street. The concert was given for three charities, "for Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital in Stephen's street, and of the Charitable Infirmary on the Inn's Quay," and each received £127. The announcement on the day of the performance requested "the Favour of the Ladies not to come with Hoops this Day . . . The Gentlemen are desired to come without their Swords." Some days later, Faulkner's *Dublin Journal* reported of *Messiah* that "the best Judges allowed it to be the most finished piece of Musick. Words are wanting to express the exquisite Delight it afforded to the admiring, crouded Audience." Indeed, after a public rehearsal, the *Journal* said nothing less than that it "was allowed by the greatest Judges to be the finest Composition of Musick that ever was heard." One who did not agree was Squire Jennens. Three years later, the librettist wrote to a friend that Handel had "made a fine Entertainment of *[Messiah]*, tho' not near so good as he might & ought to have done. I have with great difficulty made him correct some of the grossest faults in the composition, but he retain'd his Overture obstinately, in which there are some passages far unworthy of Handel, but much more unworthy of the Messiah."*

London, on the whole, did not think much of *Messiah* either. It was given three times, as *The Sacred Oratorio*, in March 1743, and twice more in April 1745. The scarcity of performances and the failure of the publisher Walsh to issue an album of favorite songs attest to the fact that the work did not please. That *Messiah* was contemplative rather than dramatic would have been one reason, but in general, Handel's Christian oratorios did not do well: Jewish heroes on the stage and Jewish patrons in the boxes and stalls provided the most profitable combination for him.

In March 1749, Handel again revived *Messiah*, now called by its proper name, previously avoided because of the risk of giving religious offense, and at last the work became established. Thereafter it was given every season at Covent Garden, the scene of the 1749 revival, and on 1 May 1750, Handel conducted the first of what was to become a series of annual

*That very day he began the composition of *Samson*.

*His claim about the corrections is rodomontade. Jennens, too, was remembered in Handel's will, being left two paintings by the admired German portraitist, Balthasar Denner.

By SUBSCRIPTION.

The Ninth Night.

AT the Theatre Royal in Covent-Garden, on Wedneſday next, will be perform'd

A NEW SACRED ORATORIO.

With a CONCERTO on the ORGAN.

And a Solo on the Violin by Mr. DUBOURG.

Tickets will be deliver'd to Subſcribers on Tueſday next, at Mr. Handel's Houſe in Brooke-Street.

Pit and Boxes to be put together, and no Perſons to be admitted without Tickets, which will be deliver'd that Day, at the Office in Covent-Garden Theatre, at Half a Guinea each. Firſt Gallery 5 s. Upper Gallery 3 s. 6 d.

The Galleries will be open'd at Four, Pit and Boxes at Five.

To begin at Six o'Clock.

Announcement of the first London Messiah



Interior of the Covent Garden Theater. The man on stage is John Beard, Handel's favorite tenor soloist for Messiah.

benefit performances for the Foundling Hospital. By 1759, *Messiah* was popular enough to warrant three hearings at Covent Garden. At the third, on 6 April, the blind composer made his last public appearance. Eight days later he died: it was Holy Saturday, and the morrow of the 17th anniversary of the first Dublin *Messiah*. That year's Foundling Hospital benefit took place on 3 May, and in the payroll, the clerk's laconic comment next to the name of Thomas Bramwall, the servant who used to guide Handel to his seat at the harpsichord, reads: "Th^{s} Mr. Handel's man absent."

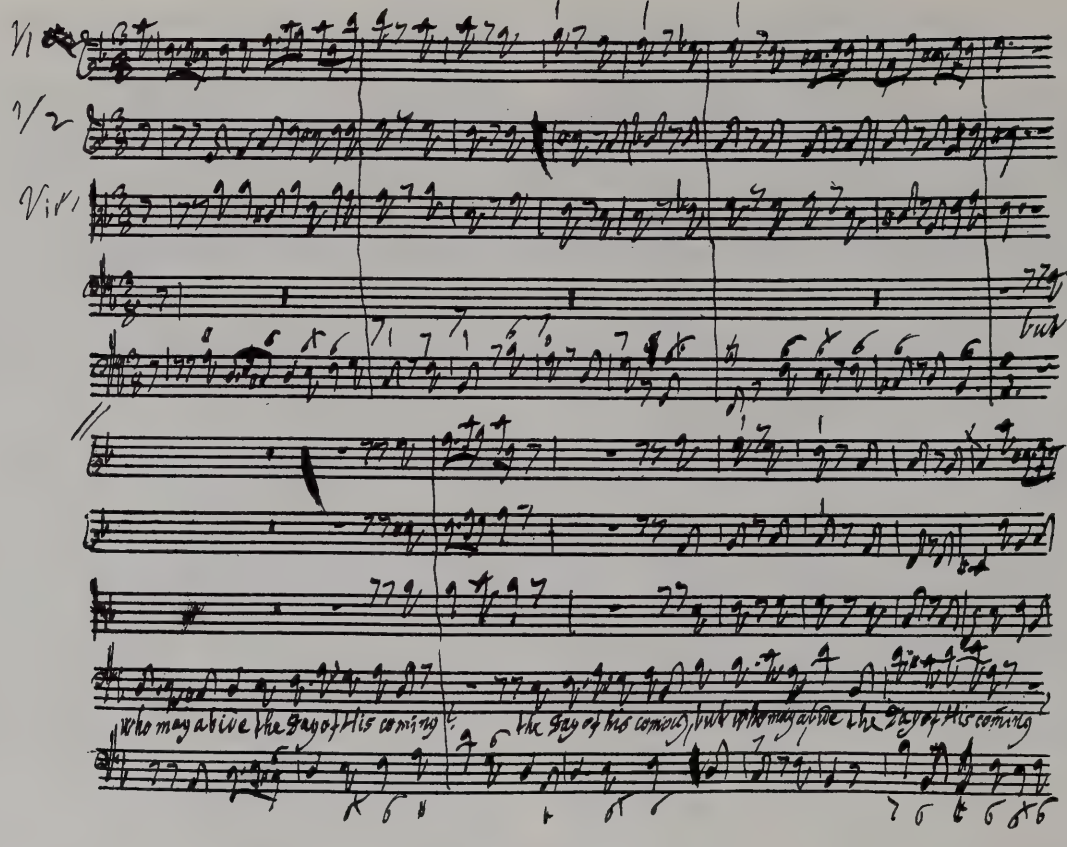
Altogether, *Messiah* enjoyed 14 seasons of performances under Handel's own supervision. In several of these it submitted to substantial changes: even what was heard at the premiere differed from what was in the score that Handel took to Dublin. Pieces were shortened or lengthened, eliminated or added, recomposed entirely, transposed into other keys and for other voices. Today, two ground rules want to be observed in performance: one, to include all the text, the other, to eliminate whatever is not by Handel (for example, a bass singing the florid 1751 version of *But who may abide the day of his coming?*, a custom begun by Mozart 30 years after Handel's death). Within those givens, two approaches are available: you can reconstruct one of the changing forms in which *Messiah* was actually performed by Handel between 1742 and 1759 (or, for that matter, the 1741 score, which in all probability has never been heard), or, much as Handel himself did to produce all those versions, you can treat the score with its variants as a sort of kit from which to build an edition of your own. In recent years, Thomas Dunn and the Handel and Haydn Society have chosen the former course; Colin Davis, along with most modern conductors and editors, takes the latter, synthetic approach.

A few comments on some of the possible variations are in order:

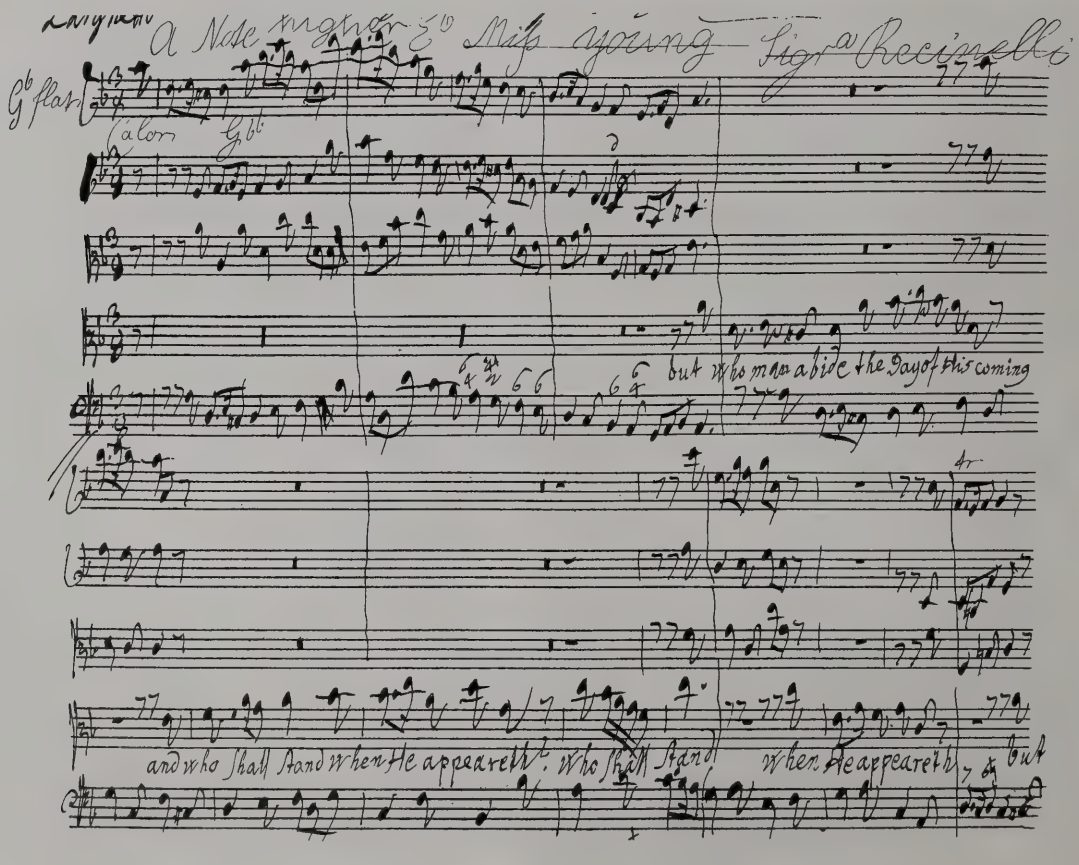
But who may abide the day of his coming? was first composed as a bass aria in D minor and 3/8 time, beginning much like the version most familiar today. It strikes us as an exceedingly mild piece, but even so, the Dublin bass — either John Hill of Christ Church and St. Patrick's or John Mason of Christ Church — evidently could not manage to the satisfaction of the composer, who provided a substitute recitative in its stead. The first London performances alternated between the original aria and the recitative. In 1751, Handel used the *castrato* Gaetano Guadagni for the first time,* and it was for him that he wrote the aria with the ferocious *prestissimo* coloratura passages on the words, "for he is like a refiner's fire." Still later, Handel transposed it up into several other keys for different altos and for the soprano Christina Passerini, and, as already noted, Mozart, in his beautiful and totally un-Handelian edition, gave it to the bass. The alto sings it in this performance.

Handel originally composed the "pastoral symphony" before the Nativity recitatives as a prelude only 11 measures long. In Dublin, however, he expanded it by adding a middle section and a *da capo*, though reverting to the short form in 1754 and possibly thereafter. Mr. Davis uses the longer form. Handel, by the way, gives it the title *Pifa*, indicating that it should suggest the sound of *pifferi*, or shepherds' pipes.

*Dr. Burney reports that "his voice was then a full and well toned counter-tenor; but he was a wild and careless singer." When Guadagni returned some years later, he was a soprano, less robust of voice, but a "refined and judicious" performer, whose "manner of singing was perfectly delicate, polished, and refined." Burney also tells us that "his figure was uncommonly elegant and noble; his countenance replete with beauty, intelligence, and dignity; and his attitudes were so full of grace and propriety, that they would have been excellent studies for a statuary." We also read that "he had a strong party in England of enthusiastic friends and admirers, of whom, by personal quarrels and native caprice, he contrived to diminish the number very considerably before his departure. He had strong resentments and high notions of his own importance and profession, which revolted many of his warmest friends, and augmented the malice of his enemies."



But who may abide the day of his coming — *the original version*



But who may abide the day of his coming — *the version for Guadagni. Handel has marked transpositions for other singers.*

Rejoice greatly, O daughter of Zion was first a very long aria in 12/8 time. Handel shortened it drastically for Dublin, and that was the version current for a number of season, assigned most often to a soprano, but at least once, in 1745, to the tenor. The version used in this performance, the familiar one in 4/4 time and with quicker divisions, was made in 1749 for Giulia Frasi.*

*Frasi was young, pretty, and aware of it. She was musical, if not otherwise particularly intelligent. Once she told Handel that she planned to study thorough-bass in order to be able to accompany herself. He replied, "Oh — vaat may ve not expect!" But for all that, Handel admired Frasi, and she remained his principal *Messiah* soprano as long as he lived. Dr. Burney tells us that she had "a sweet and clear voice, and a smooth and chaste style of singing."



Susanna Cibber

The recitative *Then shall the eyes of the blind be open'd* and the aria *He shall feed his flock like a shepherd* were, to begin with, both composed for soprano, but in a last minute decision in Dublin, Handel reassigned them to his alto, Susanna Cibber.* At the 1745 performances in London, this recitative and aria reverted to the soprano, and it was only in 1749 that Handel had the wonderful inspiration of changing from alto to soprano at "Come unto Him."

The aria *Thou art gone up on high* exists in three distinct versions, one for bass and two for alto, plus a soprano transposition of the second version for alto. Here, too, Handel had trouble with the Dublin basses and composed an emergency recitative, which is, however, lost. This performance uses the original bass aria of 1741, which Handel very likely never heard at all.

— Michael Steinberg

*Handel had taken four musicians to Dublin with him: an organist named Maclaine; Mrs. Maclaine, a soprano, who sang the four Nativity recitatives; Signora Christina Maria Avolio, an Italian operatic soprano; and the celebrated Mrs. Cibber. Of Mrs. Cibber, Dr. Burney reports that "her voice was like a thread and her knowledge of Music very inconsiderable," but he points out with warmth that "from her intelligence and native feeling" she could sing certain pieces more touchingly than the finest operatic singers. Though she had begun as a singer, she had by 1742 made her reputation as a great tragedienne — when he learned of her death, Garrick exclaimed, "Then tragedy has expired with her!" — and Handel's admiration for her, in spite of her limitations, illuminates our understanding of the composer and what he looked for in the performance of his music. And of course one of the most famous items of *Messiah* lore is the Reverend Delaney's exclamation after Cibber's reading of *He was despised:* "Woman, for, this be all thy sins forgiven thee!"

HAWKINS ON HANDEL

Sir John Hawkins, 1719-89, missed out twice. His General History of the Science and Practice of Music, *published in 1776 as the first such book in English, was eclipsed by Dr. Charles Burney's* General History of Music, *whose first volume appeared the same year. Hawkins's biography of his friend, Dr. Samuel Johnson, was wiped off the map by Boswell's famous* Life. *Hawkins must have been a singularly difficult man: "Honest . . . at bottom," said Dr. Johnson, but with "a degree of brutality and a tendency to savageness that cannot easily be defended."*

"Sir John Hawkins,
Burney's History.
How D'ye like him?
Burney's History."

That was the widely circulated, punning gibe (by a friend of Burney's) on the Hawkins History: *yet, for all its garrulity and disorder, it is full of interesting things, and this portrait of the aging Handel, taken from Book XX, chapter 197, is one of them.*

We are now arrived at that which may be considered as the last period of Mr. Handel's life, commencing at that happy conjunction of events, which left him without a competitor, and disposed the public to receive with the utmost approbation whatever he should in future produce for their entertainment.

In the beginning of the year 1751 he was alarmed by a disorder in his eyes, which, upon consulting with *Mr. Samuel Sharp, Surgeon of Guy's Hospital,* he was told was an incipient Gutta serena. From the moment this opinion of his case was communicated to him, his spirits forsook him; and that fortitude which had supported him under afflictions of another kind, deserted him *upon being told* that a freedom from pain in the visual organs was all that he had to hope, for the remainder of his days. In this forlorn state, reflecting on his inability to conduct his entertainments, he called to his aid Mr. Smith, a son of him who had for many years been his copyist and faithful friend; and with this assistance oratorios continued to be performed even to that Lent season in which he died, and this with no other abatement in his own performance than the accompaniment by the harpsichord; the rich vein of his fancy ever supplying him with subjects for extempore voluntaries on the organ, and his hand retaining the power of executing whatever his invention suggested.

The loss of his sight, and the prospect of his approaching dissolution, wrought a great change in his temper and general behaviour. He was a man of blameless morals, and throughout his life manifested a deep sense of religion. In conversation he would frequently declare the pleasure he felt in setting the Scriptures to music; and how the contemplating the many sublime passages in the Psalms had contributed to his edification; and now that he found himself near his end, these sentiments were improved into solid and rational piety, attended with a calm and even temper of mind. For the last two or three years of his life he was used to attend divine service in his own parish church of St. George, Hanover-square, where, during the prayers, the eyes that at this instant are employed in a faint portrait of his excellencies, have seen him on his knees, expressing by his looks and gesticulations the utmost fervour of devotion.

Towards the beginning of the year 1758 he began to find himself decline apace; and that general debility which was coming on him was rendered still more alarming by a total loss of appetite. When that symptom appeared he considered his recovery as hopeless, and resigning himself to his fate, expired on the fourteenth day of April, 1759. He was buried in Westminster-abbey, the dean, Dr. Pearce, bishop of Rochester, assisted by the choir, performing the funeral solemnity. Over the place of his interment is a monument, designed and executed by Roubiliac, representing him at full length, in an erect posture, with a music paper in his hand, inscribed 'I know that my Redeemer liveth,' with the notes to which those words are set in his Messiah. He died worth about twenty thousand pounds, almost the whole whereof he bequeathed to his relations abroad.

Such as were but little acquainted with Handel are unable to characterize him otherwise than by his excellencies in his art, and certain foibles in his behaviour, which he was never studious to conceal: accordingly we are told that he had a great appetite, and that when he was provoked he would break out into profane expressions. These are facts that cannot be denied; but there are sundry particulars that tend to mark his character but little known, and which may possibly be remembered, when those that serve only to shew that he was subject to human passions are forgotten. In his religion he was of the Lutheran profession; in which he was not such a bigot as to decline a general conformity with that of the country which he had chosen for his residence; at the same time that he entertained very serious notions touching its importance. These he would frequently express in his remarks on the constitution of the English government; and he would often speak of it as one of the great felicities of his life that he was settled in a country where no man suffers any molestation or inconvenience on account of his religious principles.

His attainments in literature cannot be supposed to have been very great, seeing that the studies of his profession absorbed him; and the prodigious number of his compositions will account for a much greater portion of time than any man could well be supposed able to spare from sleep and the necessary recruits of nature; and yet he was well acquainted with the Latin and Italian languages; the latter he had rendered so familiar to him, that few natives seemed to understand it better. Of the English also he had such a degree of knowledge, as to be susceptible of the beauties of our best poets; so that in the multiplicity of his compositions to English words, he very seldom stood in need of assistance in the explanation of a passage for the purpose of suiting the sense with correspondent sounds. The style of his discourse was very singular; he pronounced the English as the Germans do, but his phrase was exotic, and partook of the idiom of the different countries in which he had resided, a circumstance that rendered his conversation exceedingly entertaining.

The course of his life was regular and uniform. For some years after his arrival in England his time was divided between study and practice, that is to say, in composing for the opera, and in conducting concerts at the duke of Rutland's, the earl of Burlington's, and the houses of others of the nobility who were patrons of music, and his friends. There were also frequent concerts for the royal family at the queen's library in the Green-Park, in which the princess royal, the duke of Rutland, lord Cowper, and other persons of distinction performed; of these Handel had the direction. As these connections dissolved, he gradually retreated into a state of privacy and retirement, and showed no solicitude to form new ones. His dwelling was on the south side of Brooke-street, near Hanover-square, in a house now in the occupation of Sir James Wright, four doors from Bond-street, and two from the passage to the stable-yard. His stated income was six hundred pounds a year, arising from pensions; that is to say, one of two hundred pounds, granted him by queen Anne, another of two hundred pounds granted by Geo. I., and another of the same amount, for teaching the princesses. The rest was precarious; for some time it depended upon his engagements with the directors of the Academy, and afterwards upon the profits arising from the musical performances carried on by him on his own account. However, he had at all times the prudence to regulate his expense by his income. At the time of his contest with the nobility he had ten thousand pounds in the funds, and of this he sold out the last shilling, and lived upon his pensions, which, by an interest that he had with the minister, were punctually paid him. Some years after, when he found himself in a state of affluence, and the produce of his oratorios amounted to more than two thousand pounds a season, he continued his wonted course of living, which was equally distant from the extremes of parsimony and profusion. In the latter part of his life he forbore yielding to a temptation, which few in such circumstances as he was then

in would, in these times be able to resist, that of keeping a carriage. Indeed, when his sight failed him, he was necessitated occasionally to hire a chariot and horses, especially in his visits to the city for the purpose of investing his money, which he constantly disposed of at the end of the Lent season, under the direction of Mr. Gael Morris, a broker of the first eminence, whom he used to meet and confer with at Garraway's or Batson's coffee-house.

His social affections were not very strong; and to this it may be imputed that he spent his whole life in a state of celibacy; that he had no female attachment of another kind may be ascribed to a better reason. His intimate friends were but few; those that seemed to possess most of his confidence were Goupy, the painter, and one Hunter, a scarlet-dyer at Old Ford, near Bow, who pretended a taste for music, and at a great expense had copies made for him of all the music of Handel that he could procure. He had others in the city; but he seemed to think that the honour of his acquaintance was a reward sufficient for the kindness they expressed for him.

A temper and conduct like this, was in every view of it favourable to his pursuits; no impertinent visits, no idle engagements to card parties, or other expedients to kill time, were suffered to interrupt the course of his studies. His invention was for ever teeming with new ideas, and his impatience to be delivered of them kept him closely employed. He had a favourite Rucker harpsichord, the keys whereof, by incessant practice, were hollowed like the bowl of a spoon. He wrote very fast, but with a degree of impatience proportioned to the eagerness that possesses men of genius, of seeing their conceptions reduced into form. And here it may not be impertinent to observe, what every person conversant in his works will be inclined to believe, viz. that his style was original and self-formed; and were evidence of the fact wanting, it is capable of proof by his own testimony, for in a conversation with a very intelligent person now living, on the course of his studies, Mr. Handel declared that, after he became master of the rudiments of his art, he forbore to study the works of others, and ever made it a rule to follow the suggestions of his own fancy.

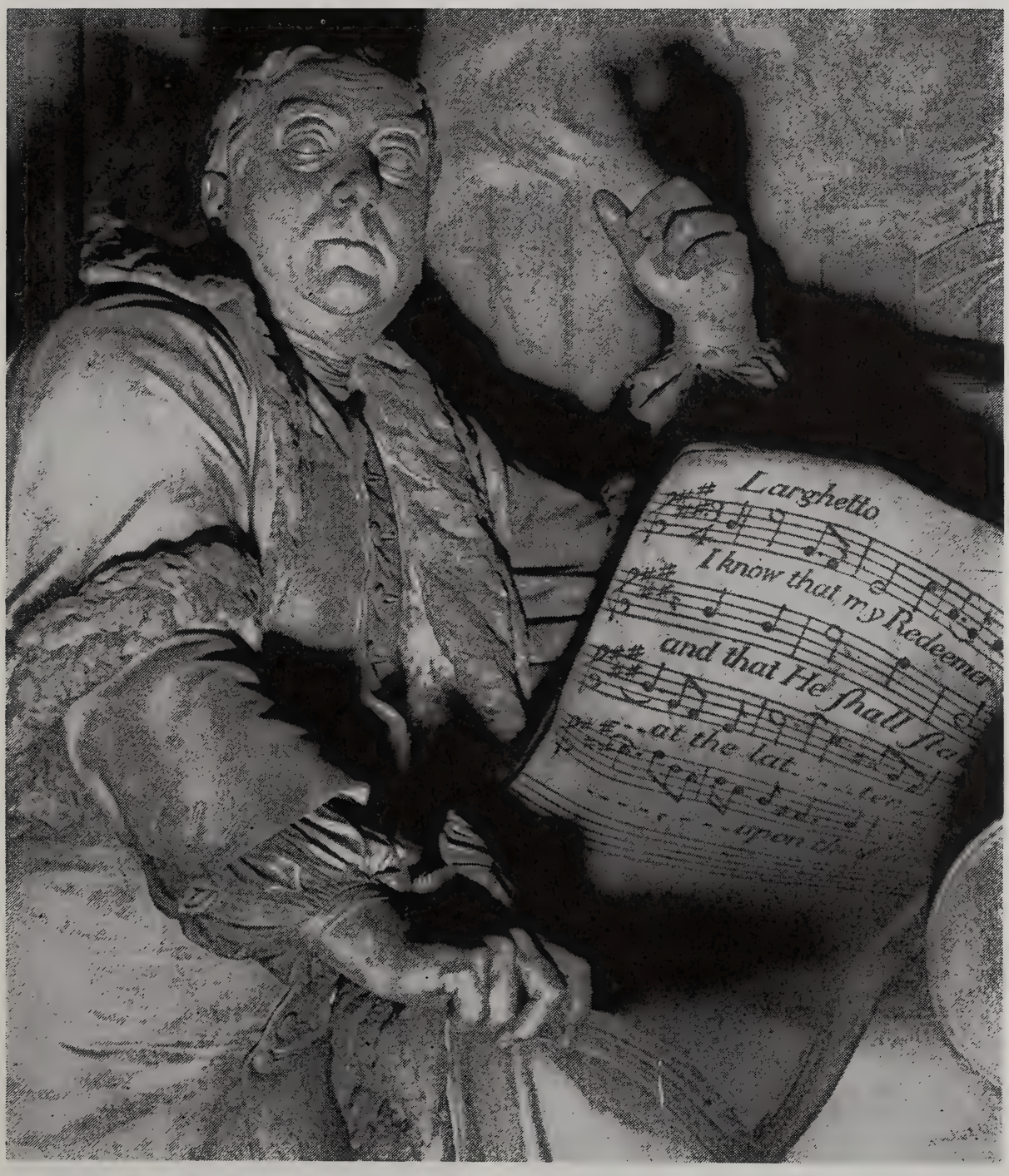
Like many others of his profession, he had a great love for painting; and, till his sight failed him, among the few amusements he gave into, the going to view collections of pictures upon sale was the chief.

He was in his person a large made and very portly man. His gait, which was ever sauntering, was rather ungraceful, as it had in it something of that rocking motion, which distinguishes those whose legs are bowed. His features were finely marked, and the general cast of his countenance placid, bespeaking dignity attempered with benevolence, and every quality of the heart that has a tendency to beget confidence and insure esteem. Few of the pictures extant of him are to any tolerable degree likenesses, except one painted abroad, from a print whereof the engraving given of him in this work is taken: in the print of him by Houbraken, the features are too prominent; and in the mezzotinto after Hudson there is a harshness of aspect to which his countenance was a stranger; the most perfect resemblance of him is the statue on his monument, and in that the true lineaments of his face are apparent.

As to his performance on the organ, the powers of speech are so limited, that it is almost a vain attempt to describe it otherwise than by its effects. A fine and delicate touch, a volant finger, and a ready delivery of passages the most difficult, are the praise of inferior artists: they were not noticed in Handel, whose excellencies were of a far superior kind; and his amazing command of the instrument, the fullness of his harmony, the grandeur and dignity of his style, the copiousness of his imagination, and the fertility of his invention were qualities that absorbed every inferior attainment. When he gave a concerto, his method in general was to introduce it with a voluntary movement on the diapasons, which stole on the ear in a slow and solemn progression; the harmony close wrought, and as full as could possibly be expressed; the passages concatenated with stupendous art, the whole at the same time being perfectly

intelligible, and carrying the appearance of great simplicity. This kind of prelude was succeeded by the concerto itself, which he executed with a degree of spirit and firmness that no one ever pretended to equal.

Such in general was the manner of his performance; but who shall describe its effects on his enraptured auditory? Silence, the truest applause, succeeded the instant that he addressed himself to the instrument, and that so profound, that it checked respiration, and seemed to controul the functions of nature, while the magic of his touch kept the attention of his hearers awake only to those enchanting sounds to which it gave utterance.



George Frideric Handel — the Roubillac (or Roubiliac) monument in Westminster Abbey

MORE . . .

George Frideric Handel by Paul Henry Lang (Norton) is an extensive modern life-and-works, and Percy Young's *Handel* (Macmillan, available in paperback) provides an introduction on a more modest scale. *Handel's Messiah* by Jens Peter Larsen (Norton, available in paperback) is a scholarly and historical study, while *Handel's Messiah: a Touchstone of Taste* by Robert M. Meyers (Octagon) views the oratorio as a piece of cultural history. For the Handel and Haydn Society performances in Symphony Hall on 17 and 19 December, program editor Joseph Dyer has prepared an exceptionally interesting and detailed souvenir program.

Colin Davis has a famous *Messiah* recording with the London Symphony Orchestra and Chorus, and with soloists Heather Harper, Helen Watts, John Wakefield, and John Shirley-Quirk (Philips). Possibly the most interesting of all *Messiah* recordings is the newest. This brings the score as it was at its first London hearing in 1743, including many of the less familiar and beautiful variants, the 12/8 setting of *Rejoice greatly* among them. Neville Marriner conducts the lively and occasionally willful performance with the Academy and Chorus of St. Martin-in-the-Fields, and with soloists Elly Ameling, Anna Reynolds, Philip Langridge, and Gwynne Howell (Argo, available at the Harvard Coop and other stores that carry imported records). The excellent recording by Charles Mackerras with the English Chamber Orchestra, the Ambrosian Singers, and soloists Elizabeth Harwood, Janet Baker, Paul Esswood, Robert Tear, and Raimund Herincx, also offers some of these departures (Angel). With its all-male chorus and the business of having the soprano solos sung by all the chorus trebles, the recording conducted by David Willcocks wanders into a tradition that isn't quite Handel's. Nonetheless, this performance with the Choir of King's College, Cambridge, the Academy of St. Martin-in-the-Fields, and with soloists James Bowman, Robert Tear, and Benjamin Luxon is, in its soft-edged way, very fine (EMI import). Mozart's edition offers a pretty odd view of *Messiah*, but it is a lovely piece of Mozart: Charles Mackerras has recorded it with the chorus and orchestra of the Austrian Radio, and with soloists Edith Mathis, Birgit Finnilä, Peter Schreier, and Theo Adam (Deutsche Grammophon Archiv).

—M.S.

Guest Artists

COLIN DAVIS

Colin Davis, the Principal Guest Conductor of the Boston Symphony, is Music Director of the Royal Opera House, Covent Garden. His conducting career began in 1949. In 1957 he became assistant conductor of the BBC Scottish Orchestra, was later appointed Music Director of the Sadlers Wells Opera, and from 1967-1971 was Chief Conductor of the BBC Symphony, a post which he relinquished to take up his duties at Covent Garden. He made his United States debut with the Minneapolis Symphony and has guest conducted the New York Philharmonic, and the Philadelphia Orchestra, as well as the Boston Symphony. Mr. Davis records exclusively for Philips Records, and has just completed a series of the complete symphonies of Sibelius for that company with the Boston Symphony Orchestra.



Susan Davenny Wyner

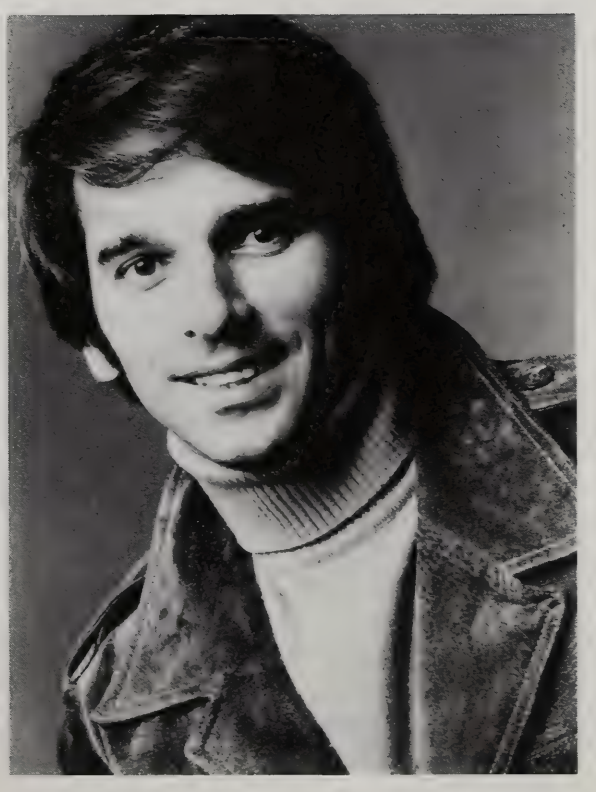


Susan Davenny Wyner first appeared with the Boston Symphony in 1974 with the performance of Monteverdi's *Vespers of 1610.* She has since made frequent appearances with the Boston Symphony in Symphony Hall and at Tanglewood, including Beethoven's *Missa Solemnis* under Colin Davis, and the recently nationally televised Mahler Second with Seiji Ozawa conducting.

During the summer, she appeared with the Cleveland Orchestra in Mahler's Eighth Symphony under Erich Leinsdorf. She sang again this fall with Cleveland under Lorin Maazel in the Bach *B Minor Mass,* and Beethoven's *Egmont.*

In the coming months, she will sing with Seiji Ozawa and the San Francisco Symphony, with the Toronto Symphony under the direction of Andrew Davis in Mahler's Fourth Symphony, and with the Buffalo Philharmonic and guest conductor Neville Marriner in Bach's *B Minor Mass.*

Neil Rosenshein

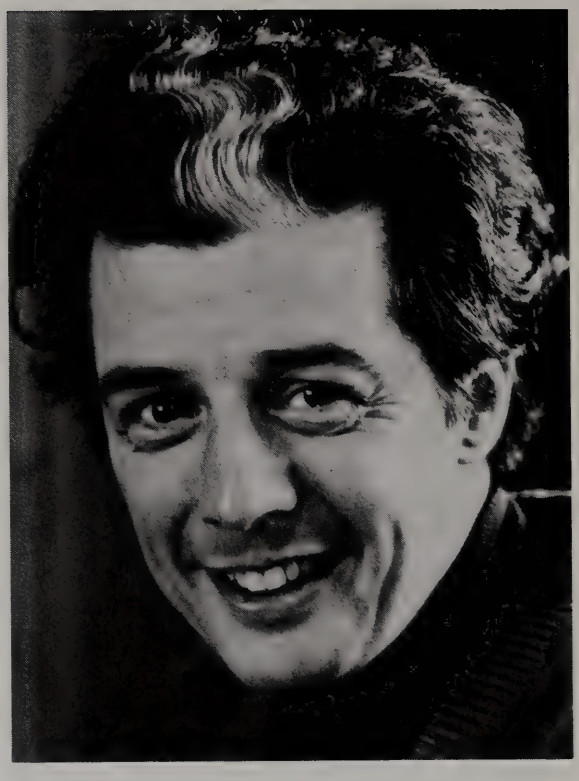


Neil Rosenshein was born and raised in New York City. He began his voice training at the age of fifteen as a member of New York's All-City High School Chorus. During his high school years, he also attended Juilliard Prep where he studied voice and drama.

After college, he returned to the Juilliard School where he studied voice with Jennie Tourel. During his studies with Tourel, he participated in the Aspen Music Festival and later apprenticed with the Santa Fe Opera Company.

Mr. Rosenshein has made numerous appearances in Boston including *L'enfant et les sortilèges* with the Boston Symphony under Seiji Ozawa, *The Barber of Seville* with Sarah Caldwell and the Opera Company of Boston, and Stravinsky's *Rakes's Progress* at the Gardner Museum.

John Shirley-Quirk



Bass-baritone John Shirley-Quirk began music studies on the violin in Liverpool, England, where he was born, and later studied voice with Roy Henderson. He sings regularly with the English Opera Group, and many of the roles in that company's repertory were composed especially for him. He also sings with the Scottish Opera and has taken roles in Henze's *Elegy for Young Lovers* as well as in Mozart's *Così fan tutte* and *Le nozze di Figaro*. He has been especially associated with the works of Benjamin Britten: the sinister multiple roles in *Death in Venice* were written with Shirley-Quirk in mind, and they were his debut vehicle at the Metropolitan Opera. Shirley-Quirk also sang in the British television production of Britten's *Owen Wingate* and in *Billy Budd*. He has performed in most of the major halls in Europe and the United States and has recorded extensively.

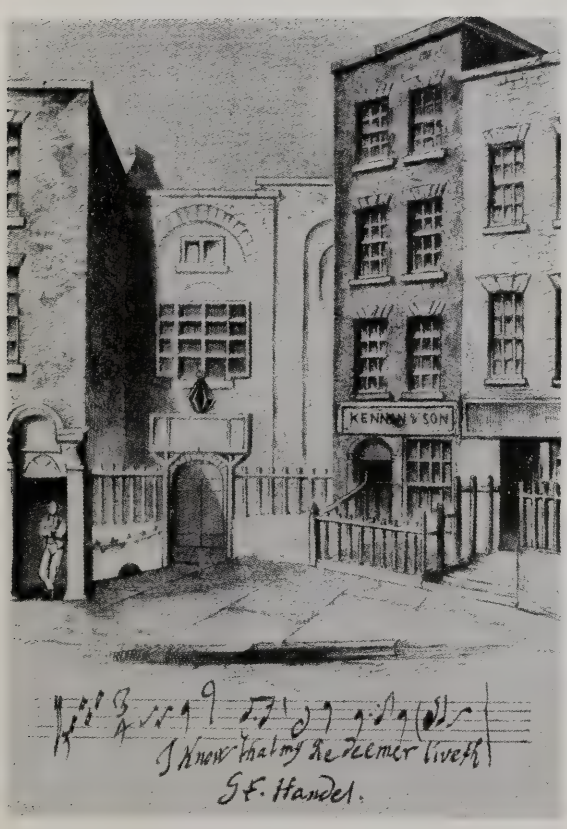
Florence Quivar



Florence Quivar is a graduate of the Philadelphia Music Academy. She has performed with the Detroit and Seattle Symphonies, the National Symphony, and with the Philadelphia Orchestra under Eugene Ormandy after winning that orchestra's Senior Student Auditions. In 1975, Miss Quivar performed and recorded the role of Serena in *Porgy and Bess* under the direction of Lorin Maazel with the Cleveland Orchestra. She was the winner of the First Prize in the Baltimore Opera Competition and as a result, was invited to the Baltimore Opera Company for the 1975-1976 season. Miss Quivar is a member of the Juilliard Opera Theatre. She made her Carnegie Hall debut in 1973 in the Verdi *Requiem* and in 1975 made her first appearance with the New York Philharmonic under Pierre Boulez.

Tanglewood Festival Chorus

The Tanglewood Festival Chorus was formed under the joint auspices of the Berkshire Music Center and Boston University in 1970. The director since its foundation, John Oliver, is director of choral and vocal activities for Tanglewood, a member of the MIT faculty and director of the MIT Choral Society. The Festival Chorus made its debut at Symphony Hall in a 1970 performance of Beethoven's Ninth Symphony, and has since taken part in concerts directed by William Steinberg, Seiji Ozawa, Eugene Ormandy, Colin Davis, Arthur Fiedler and Michael Tilson Thomas. Members of the chorus come from the Greater Boston area and from all walks of life, and they rehearse throughout the year. The Chorus's first appearance on records, in the Boston Symphony's *Damnation of Faust*, conducted by Seiji Ozawa, was nominated for a Grammy as the best choral recording of the year.



Neal's Music Hall, Dublin

COMING CONCERTS . . .

Wednesday, 15 December — 7:30
Open Rehearsal, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 6:45
Thursday, 16 December — 7:30-9:10
Thursday '10' series
Friday, 17 December — 2-3:40
Saturday, 18 December — 8:30-10:10

Neville Marriner conducting:

Mozart Divertimento in D, K.136
Sinfonia Concertante in E flat, K.297b
Symphony No. 40 in G minor, K.550.
Ralph Gomberg, oboe
Harold Wright, clarinet
Sherman Walt, bassoon
Charles Kavalovski, horn

Wednesday, 5 January — 7:30
Open Rehearsal, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 6:45
Thursday, 6 January — 8:30-10:20
Thursday 'A' series
Friday, 7 January — 2-3:50
Saturday, 8 January — 8:30-10:20

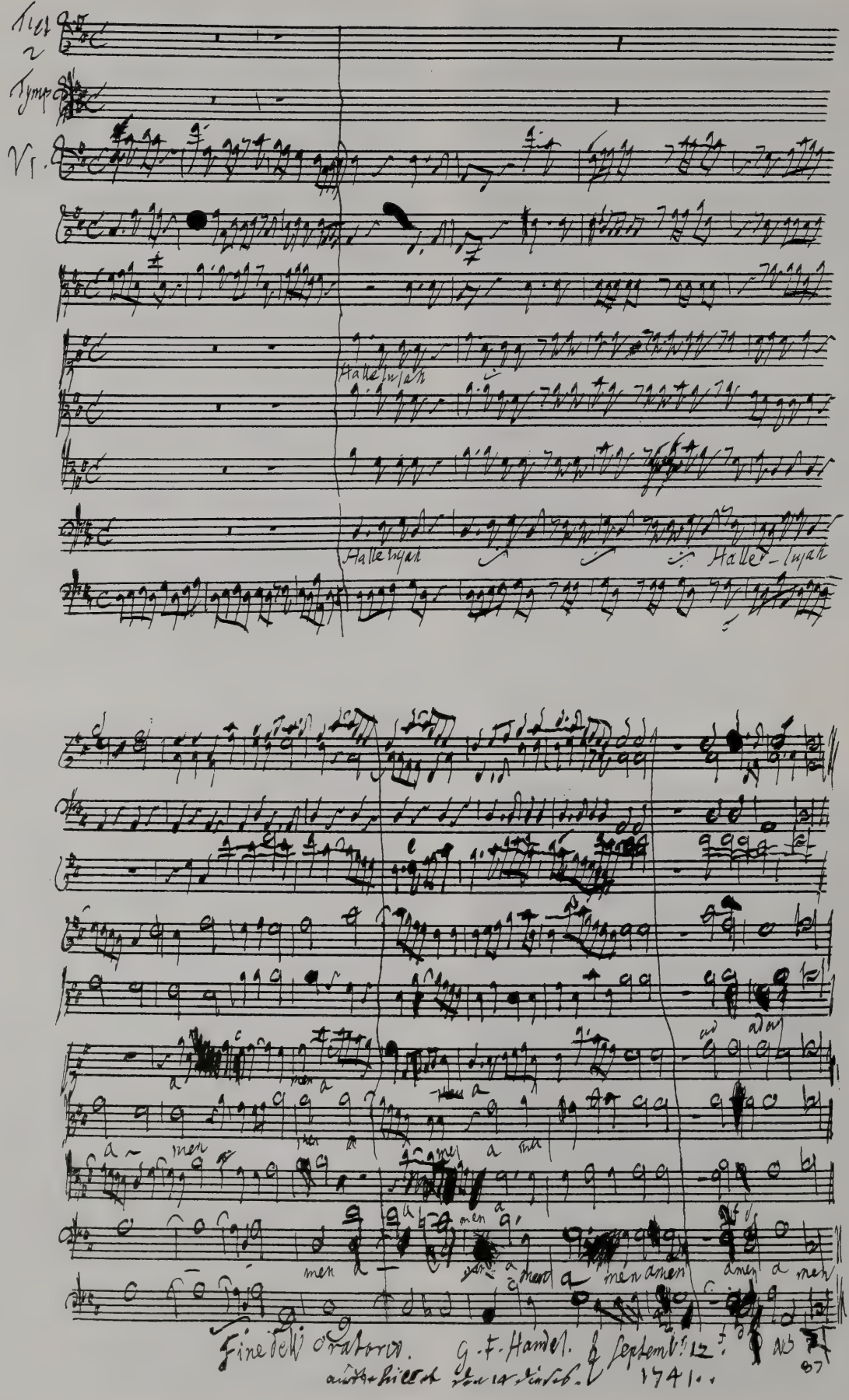
Klaus Tennstedt conducting:

Webern Passacaglia, Opus 1
Haydn Symphony No. 100 in G, *Military*
Schubert Symphony No. 9 in C

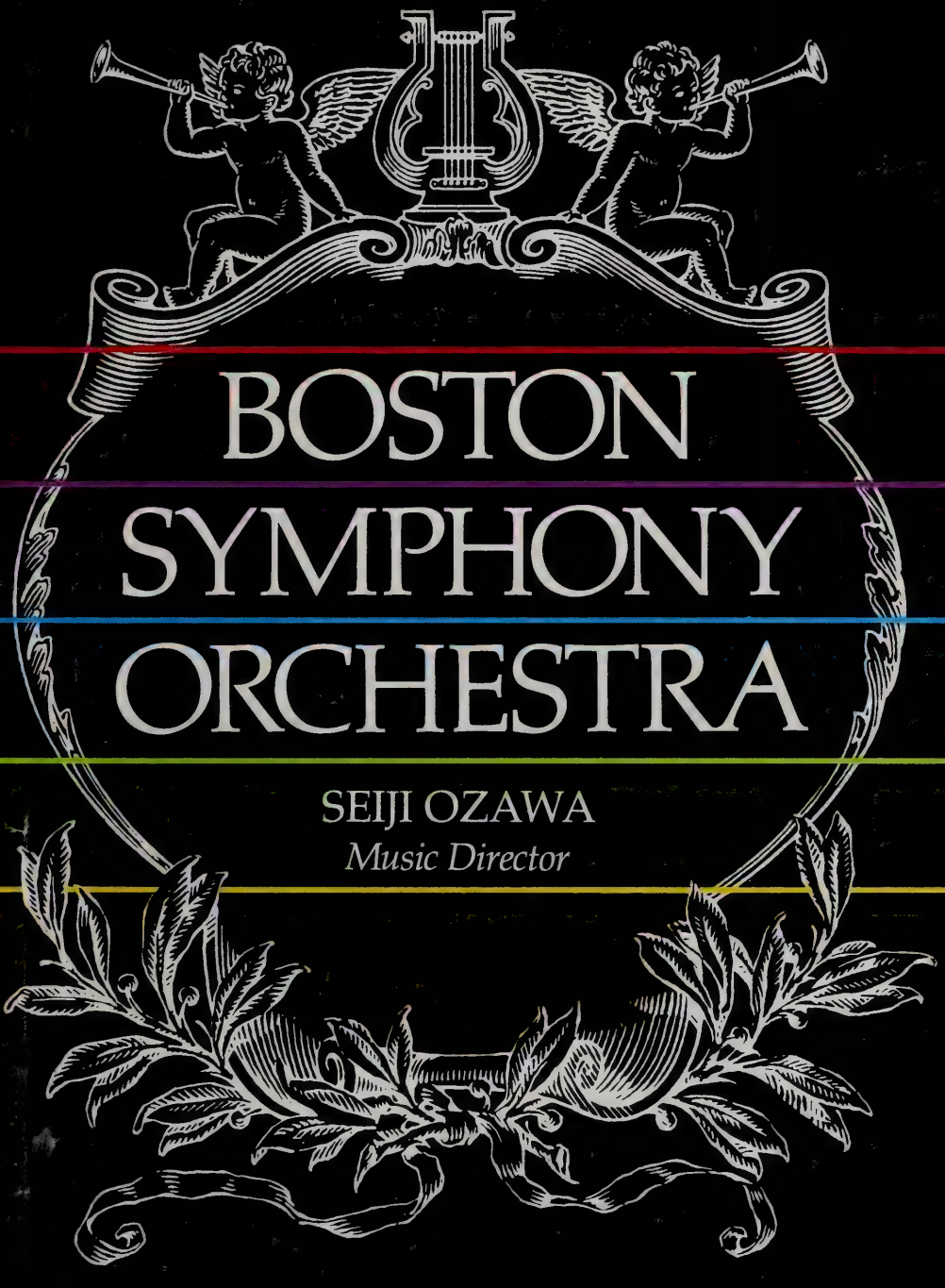
Thursday, 6 January — 11 a.m.
Thursday 'AM' series, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 10:15

Klaus Tennstedt conducting:

Webern Passacaglia, Opus 1
Schubert Symphony No. 9 in C


Vl. 1
2
Timp
Vl.
Hallelujah
Hallelujah
Halle-lujah
men
a
men
amen
amen
Fine dell' Oratorio. G. F. Handel. 8 Septembr. 12 ore
1741.


BOSTON
SYMPHONY
ORCHESTRA
SEIJI OZAWA
Music Director



BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA
Music Director

96th SEASON

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Ninety-Sixth Season 1976-77

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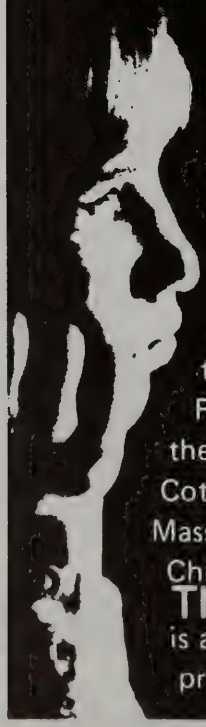
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Ninety-Sixth Season



Thursday evening, 16 December at 7:30
Friday afternoon, 17 December at 2
Saturday evening, 18 December at 8:30

NEVILLE MARRINER, conductor

MOZART Divertimento in D major, K.136 (K.125a)
Allegro
Andante
Presto

MOZART *Sinfonia concertante* in E flat major, K.App.9 (K.297b)
Allegro
Adagio
Andantino con variazioni

Ralph Gomberg, *oboe*
Harold Wright, *clarinet*
Charles Kavalovski, *horn*
Sherman Walt, *bassoon*

intermission

MOZART Symphony No. 40 in G minor, K.550 (revised version of 1791)
Molto allegro
Andante
Menuetto: Allegretto
Allegro assai

Thursday's concert will end about 9:10, Friday's about 3:40, and Saturday's about 10:10.

Deutsche Grammophon and Philips records.

Baldwin piano



First violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
Michael Vitale
Darlene Gray
Ronald Wilkison
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses
William Rhein
Harold D. Hodgkinson chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe
Henry Portnoi

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
William Gibson

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant timpanist
Thomas Gauger
Frank Epstein

Harps
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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings with the Orchestra on the Deutsche Grammophon label include Berlioz's *Symphonie fantastique* and *La damnation de Faust*, Beethoven's Piano Concerto No. 5 with soloist Christoph Eschenbach, and the complete orchestra music of Ravel. This fall DG has two new Ozawa/BSO collaborations scheduled for release: Berlioz's *Roméo et Juliette* and Charles Ives's Fourth Symphony.

AND IN GENERAL

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Notes

Wolfgang Amadeus Mozart
Divertimento in D major, K.136 (K.125a)

Johannes Chrysostomus Wolfgangus Theophilus Mozart — so he was baptized — was born in Salzburg on 27 January 1756 and died in Vienna on 5 December 1791. He composed the Divertimento *in D, along with two others — K.137 in B flat and K.138 in F — in Salzburg early in 1772, about the time of his 16th birthday. Nothing is known about its early performance history. Charles Munch introduced it into the repertory of the Boston Symphony at Tanglewood in 1953 and gave it on a number of occasions thereafter. The most recent performances by the orchestra were under Munch in 1965.*

Not much can be said about this charming piece, and not much need be. The title has perplexed historians, and Alfred Einstein says flatly that the designation of "divertimento" on the title-page of the manuscript "cannot possibly have come from Mozart himself." Eighteenth-century composers would probably have thought it silly to distinguish carefully among *divertimento*, serenade, *notturno*, cassation, *Parthie*, and other types of music for entertainment; still, *divertimenti* were almost certain to have more movements, often many more movements, than three. When he wrote K.136 and its two companion-pieces, Mozart, together with his father, was preparing to set out on his third and last journey to Italy, one whose main purpose was the production in Milan of the opera *Lucio Silla* in December 1772. Einstein persuasively suggests that Mozart wrote the pieces in order to have something ready should orchestral music be asked of him, and "that he would then have added wind instruments to the outer movements on the spot in Milan, according to need and feasibility."

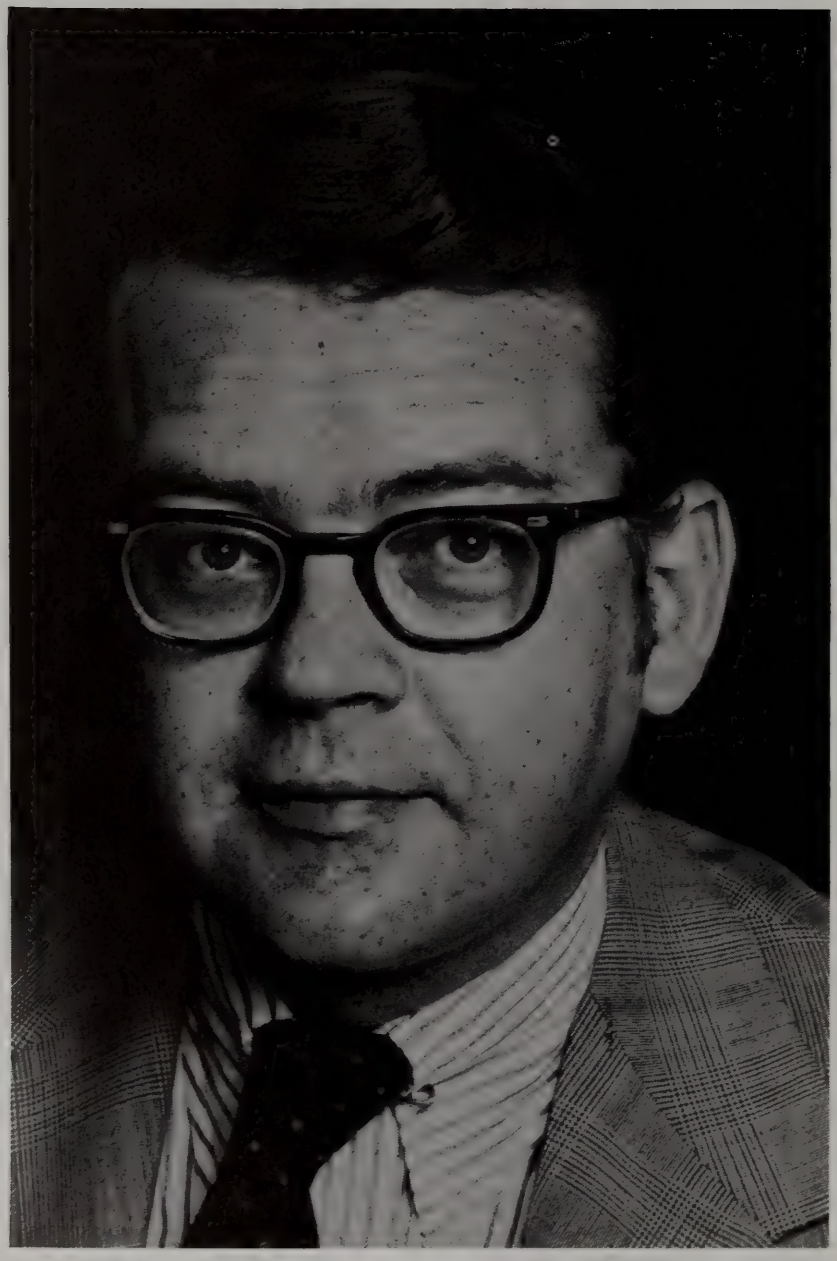
There is no record of any such occasion, and the three *divertimenti* survive as beautifully scored works for strings alone. What perhaps strikes us most is the immense verve of the opening *allegro* with its brilliant scales and energetic leaps. It is, in another language, the expression of the high spirits we can find in Mozart's letters of those years, letters in which he reports that he, the supreme chatterbox, is learning sign-language because the son of the house at their lodgings in Milan is deaf and dumb; wildly polyglot letters; letters in which every other line is upside down; in which he tells his sister that she may "trust, believe, opine, hold the opinion, cherish the constant hope, consider, imagine, think, and be confident that we are well, but I can assure you of the fact;" in which he reports that "upstairs we have a violinist, downstairs another one, in the next room a singing-master who gives lessons, and in the other room opposite ours an oboist. That is good fun when you are composing! It gives you plenty of ideas;" or in which he can dash off a portrait like this:

"We have the honor to go about with a certain Dominican, who is regarded as a holy man, though for my part I don't believe it, for at breakfast he often takes a cup of chocolate and immediately afterwards a good glass of strong Spanish wine, and I myself have had the honor of lunching with this saint who at table drank a whole decanter and then another full glass of strong wine, two large slices of melon, some peaches, pears, five cups of coffee, a whole plate full of little birds, and two full dishes of milk with lemons. He may of course be following some sort of diet, but I don't think so because it would be too much, and anyway he takes several little snacks during the course of the afternoon. *Addio* Farewell."

— M.S.

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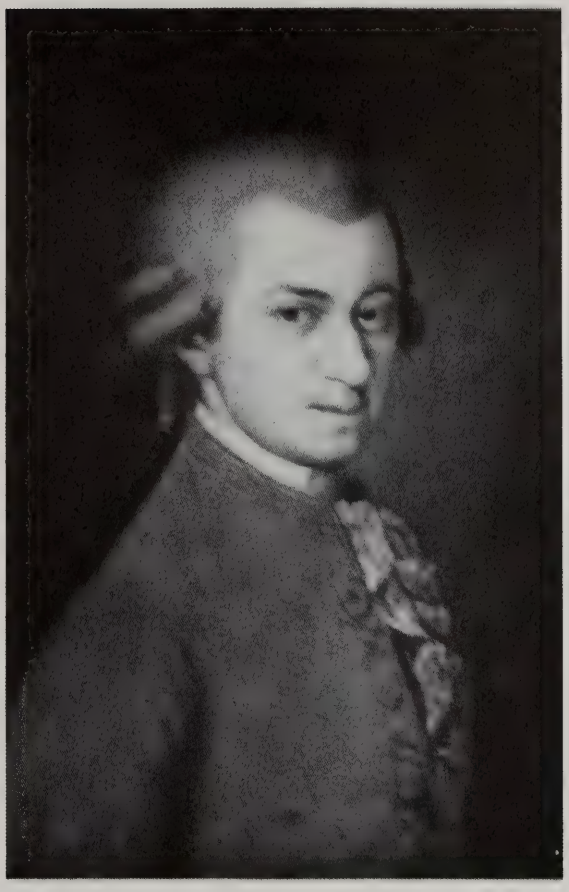
Wolfgang Amadeus Mozart
Sinfonia concertante in E flat major, K.App.9 (K.297b)

For the early history of this work, see the note by Erik Smith, which appears on Neville Marriner's Philips recording of it (6500 380) and which is reprinted here by permission of Phonogram International B.V., The Netherlands. Charles Munch conducted the first Boston Symphony performances on 11-12 November 1955 with Ralph Gomberg, oboe, Gino Cioffi, clarinet, James Stagliano, horn, and Sherman Walt, bassoon. The most recent performances in Boston by the orchestra were conducted by Leopold Stokowski in 1964. The orchestra played the Sinfonia concertante *at Tanglewood last July 10th: Eduardo Mata conducted, and the soloists were the same as in the present series of performances.*

The *Sinfonia concertante* for four wind instruments and orchestra provides the biggest riddle in the Köchel catalogue; in fact, the latest edition (the sixth) has expelled it altogether into the limbo of "attributed works." What are the cases for and against its authenticity on circumstantial and stylistic evidence?

On 5 April 1778, Mozart wrote to his father from Paris that he was about to compose a "*Sinfonia concertante* for flute Wendling, oboe Ramm, horn Punto, and bassoon Ritter." On 1 May, he complained that he had had to compose it in a great hurry and that, although the four soloists had been and remained quite in love with it, intrigues had prevented its performance. Though we would assume that he had composed it for the four players mentioned three works earlier, he now named only Ramm and Punto.

On leaving Paris, Mozart sold his "two overtures and *Sinfonia concertante*" to Le Gros. "He thinks that he alone possesses them," he wrote from Nancy on 3 October 1778, "but it is not true: I still have them fresh in my head and as soon as I get home I shall write them down again." Presumably the occasion



Portrait of Mozart by Barbara Krafft (1781).

to do so never presented itself, and the second "overture" (the first being the D major *Paris* Symphony) has never turned up.

But about 100 years later, a copy of a *sinfonia concertante* attributed to Mozart came into the hands of the great biographer of Mozart, Otto Jahn. The provenance of this copy was never established, and the work has been handed down only in a copy made from it. The funny thing is that it is not for flute, oboe, horn, and bassoon at all, but for oboe, clarinet, horn, and bassoon. And it could not have been rewritten thus without the most extensive changes, for the oboe and clarinet writing is absolutely characteristic for these instruments. This is K.App.9.

There are at least four possible explanations. One is that Mozart actually composed the work for oboe, clarinet, horn, and bassoon despite his declared intentions, perhaps because dislike for Wendling (or his instrument) finally got the better of him, and that this was a

copy of the score sold to Le Gros. But why would he not have mentioned this change of plan in his report to his father? For fear that the latter might disapprove of a rift with the helpful and influential Wendling?

The second is that Mozart later rewrote the work for clarinet. After all, it was only on 3 December of that year that he wrote from Mannheim: "Oh, if only we too had clarinets [in Salzburg]!"

The third possibility is that another composer used Le Gros's score to rewrite his work and carried out his task very radically and skillfully.

The last possibility, which has been accepted by the compilers of the latest Köchel catalogue in contradiction to the views of many scholars, is that Mozart's *Sinfonia concertante* has disappeared altogether and that this work is entirely by another composer.

There are a few surprising details about this concerto, for example that all three movements are in E flat and in 4/4 or 2/4 time. But one should not forget that the E flat Wind Serenade, K.375, has all its five movements in E flat. Harmonically the work is rather static for Mozart, but this was a characteristic of his "popular" Paris style — the overture of *Les petits riens* remains in C major throughout — and the four solo instruments made too cumbersome a group for quicksilver changes of key or mood. The music is generally pleasing rather than inspired, particularly in the second movement, but on the whole the concerto is very much what one would have expected from Mozart at that time. The wind concertos or *sinfonie concertanti* of even, say, J. C. Bach and the Mannheim composers are perfunctory compared with this one. The cadenza in the first movement forms part of the score.

— Erik Smith



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A short Who's Who:

Köchel is Ludwig Alois Friedrich, Ritter von Köchel, 1800-77, an Austrian botanist and mineralogist who devoted most of his spare time to musical studies, and who published in 1862 the first chronological and thematic catalogue of Mozart's works. The K. before the numbers by which we commonly identify those works stands for his name, though the catalogue itself has been much expanded and revised by later scholars.

Johann Baptist Wendling was principal flutist in the brilliant and celebrated orchestra at Mannheim in Baden. His wife, Elisabeth, formerly mistress to the Elector of Baden, was a soprano and the first Ilia in Mozart's *Idomeneo*. Wendling was helpful in getting Mozart commissions from a wealthy Dutch amateur, De Jean (or Dechamps), commissions that resulted in the composition of the Flute Quartet in D, K.285, the Flute Concerto in G, K.313, and in the recomposition for flute of the Oboe Concerto, K.314, and he also recommended Mozart's *Concertone* for two violins, K.166b, for performance in Paris. To begin with, relations between the Mozarts and the Wendlings were cordial, but early in 1778, the time of the mysterious *Sinfonia concertante*, Mozart, who had a prudish side, complained that no one in the Wendling household had "any religion whatever," adding "it is enough to say that his daughter had been someone's *maîtresse*." In the same letter, he does, however, characterize Wendling as "thoroughly honest and an excellent fellow." At any rate, in his dislike of the flute Mozart was quite steadfast.

Friedrich Ramm was oboist in the Mannheim orchestra, and in the same letter in which Mozart complains about the Wendling family morals, he refers to Ramm as "a decent fellow, but a libertine" (two months earlier, he is merely "a very good, jolly, honest fellow of about 35"). More important, Mozart thought he played "very beautifully" and wrote the Oboe Quartet, K.370, for him. A contemporary reference work tells us that "it is not too much to say that no one has yet been able to approach him in beauty, roundness, softness, and trueness of tone on the oboe, combined with the trumpet-like depth of his *forte*. He plays with a delicacy, a lightness, and a power of expression that enchant the listener; he handles his instrument wisely, according to its true, individual nature, and with a practical skill possessed by few oboists; in an *Adagio* his interpretation is full of feeling, but he also knows how to express spirit and fire, if the effect and the inspiration demand them."

Giovanni Punto, *né* Jan Václav Stich, was a traveling virtuoso on the French horn. "Punto bläst *magnifique*," wrote Mozart. Beethoven, whom he met in Vienna in 1799, wrote his Sonata in F,

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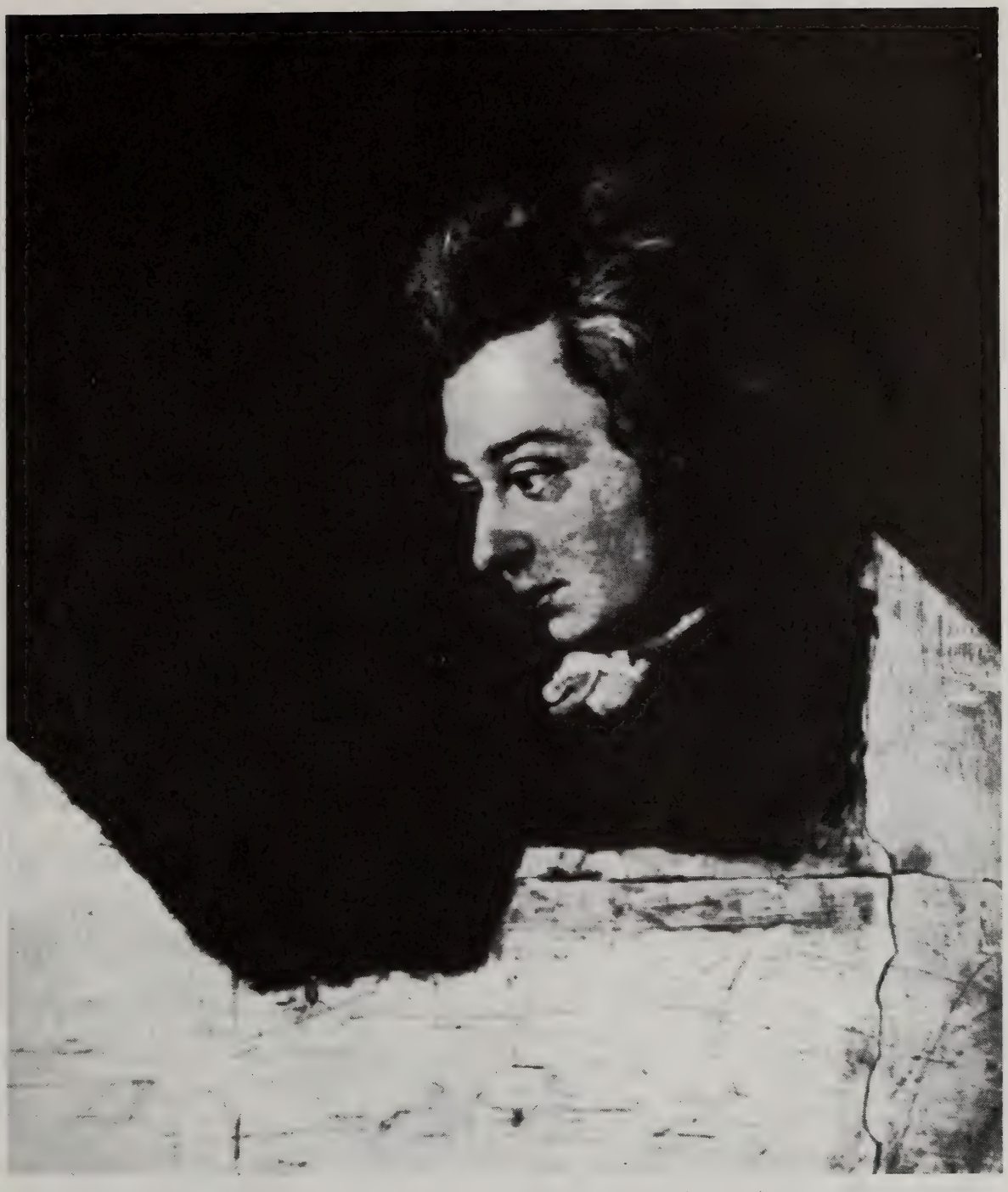
Opus 17, for him, and they gave the first performance together in 1800. When he died in Prague in 1803, only 55 years old, Mozart's Requiem was played at his funeral. In *The French Horn*, R. Morley-Pegge writes that Punto "had, unquestionably, an enormous influence on the development of horn technique, an influence comparable with that, in modern times, of Dennis Brain. Both had a technical mastery far in advance of their contemporaries, and both had a personality that acted as a stimulus alike on the young generation of players to emulate their achievements and on the public to accept the horn as a major solo instrument." It is a puzzle, and perhaps a piece of the larger puzzle of the *Sinfonia concertante*, that the horn part is not so virtuosic as those in the concertos and the chamber music, particularly the Quintet for horn and strings, K.407, that Mozart wrote for Ignaz Leitgeb.

Georg Wenzel Ritter was also a member of the Mannheim orchestra. Mozart calls him "a fine bassoonist." One hopes that if this work was written with him in mind, he was patient about having so many accompanying figurations to play.

Jean Le Gros was director of the *Concerts spirituels* in Paris. In a letter to his father, Mozart reports the following encounter: "M. Le Gros came into the room and said, 'It is really quite wonderful to have the pleasure of seeing you again.' 'Yes, I have a great deal to do.' 'I hope you will stay to lunch with us today?' 'I am very sorry, but I am already engaged.' 'M. Mozart, we really must spend a day together quite soon.' 'That will give me much pleasure.' A long pause. At last, 'A propos, will you not write a long symphony for me for Corpus Christi?' 'Why not?' 'Can I then rely on this?' 'Oh yes, if I may rely with certainty on its being performed and that it will not have the same fate as my *Sinfonia concertante.*' Then the dance began. He excused himself as well as he could, but did not find much to say."

Erik Smith is a producer for Philips records.

— M.S.



Unfinished portrait of Mozart by his brother- in-law, Josef Lange (c. 1783).

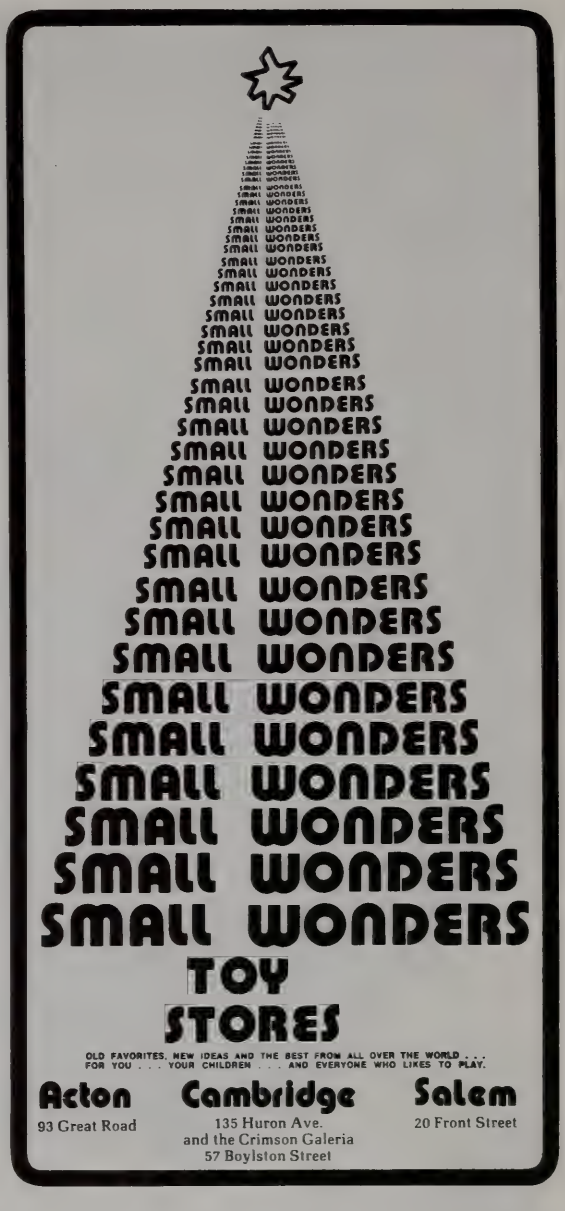
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Wolfgang Amadeus Mozart
Symphony No. 40 in G minor, K.550
(revised version of 1791)

The G minor Symphony is dated 25 July 1788. That, however, refers to Mozart's original version, scored for flute, two each of oboes, bassoons, and horns, with strings. The recension that adds a pair of clarinets was very likely made for concerts in Vienna on 16 and 17 April 1791. The conductor on that occasion was the composer Antonio Salieri, who, ironically, is most apt to be remembered today in connection with the libel that he poisoned Mozart. George Henschel conducted the work during the Boston Symphony's inaugural season, on 4 and 5 February 1881, and the conductors who have since led it with the orchestra include Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Alfredo Casella, Bruno Walter, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Leonard Bernstein, and William Steinberg. Seiji Ozawa conducted it at Tanglewood last July, and the orchestra's most recent performances in Boston were given under Joseph Silverstein in March 1973. This season, Boston has already been offered performances by the Israel Philharmonic under Zubin Mehta, the Berklee Concert Orchestra under Allan Hovey, and the New England Conservatory Symphony Orchestra under Gunther Schuller.

The very perfection of Mozart's last three symphonies — the E flat, K.543, the G minor, and the *Jupiter* — is miraculous, and it seems the more so for the speed with which they were composed. Not least impressive is their diversity, and the clarity with which, in three quite different directions, they seem to define the limits of Mozart's art. Eric Blom put it thus: "It is as though the same man had written Shakespeare's *Twelfth Night*, Racine's *Phèdre*, and Goethe's *Iphigenie* within whatever period may be equivalent for the rapid execution of three plays as compared with three symphonies."





But in view of how much Mozart's compositions are as a rule bound to particular occasions, commissions, or concerts, perhaps the real wonder is that these symphonies exist at all. They were composed in June, July, and early August of 1788, and by then Mozart's public career had begun to go quite badly. There had been a time when he could report, as he did in a letter to his father on 3 March 1784, that he had 22 concerts in 38 days: "I don't think that in this way I can possibly get out practice." A few weeks later, he wrote that for his own series of concerts he had a bigger subscription list than two other performers put together, and that for his most recent appearance the hall had been "full to overflowing."

A few years later all this had changed. *Figaro*, new in 1786, was popular in Vienna, but not more so than other operas by lesser men, and certainly not sufficiently to buoy up the composer's fortunes for long. By 1788 it was dropped from the repertory for more than a season. *Don Giovanni*, first given in Vienna on 7 May 1788, was no great success, and the performance on 15 December of that year was the last one in the capital in Mozart's lifetime.

The year 1788 was the beginning of financial catastrophe for Mozart. In early June, he wrote the first of that dreadful series of letters, than which nothing from the lives of the great composers is more agonizing to read, in which he had to entreat his brother mason, Michael Puchberg, for help. In that first note, Mozart mentions a series of concerts about to begin at the Casino "next week," and for which he encloses two complimentary tickets. There is no evidence that these concerts ever took place: this time, perhaps, the subscribers were too few. After that, at any rate, Mozart gave no more public concerts of his own in Vienna, wrote no more symphonies after that summer, and of piano concertos there is only one more, K.595 in B flat, which he played on 4 March 1791 at a concert of the clarinetist Joseph Bähr.

It seems reasonable to connect the last three symphonies with the projected Casino series. Little is known about their early history. Orchestra parts for them were printed by Johann André in Offenbach, Germany, in 1793, two years after Mozart's death, but various libraries have yielded manuscript copies, some of which certainly date to the composer's lifetime. The more romantic biographies make much of the idea that Mozart never heard these three masterpieces in performance, but even that is not certain. The very existence of the revised score of the G minor Symphony raises the question, for, from what we know of Mozart's work habits, it is entirely improbable that he would have taken such trouble except with a specific performance in view. Most scholars have associated the revision with Salieri's

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concerts in April 1791, concerts in which we know the clarinetists Anton Stadler and his younger brother Johann participated.

The clarinet is so much *the* Mozartian instrument *par excellence* — think of the concerto, quintet, and trio with viola and piano, all written for Anton Stadler; of the wind serenades, of the basset horns in the Requiem, of Donna Anna's *Non mi dir*, the farewell trio to *Così fan tutte*, the stirrings of Tamino's heart in the *Magic Flute* portrait aria, not to mention the extraordinary solos (also with Stadler in mind) in *La clemenza di Tito* — that one remembers with surprise how rarely it appears in the symphonies. Clarinets are part of the original design only in the *Paris* Symphony and the E flat, K.543, and they were added as afterthoughts to the *Haffner* as well as to this G minor.

It is interesting to find William F. Apthorp writing in the program notes for the Boston Symphony concerts of 16 and 17 March 1894 that "Johannes Brahms has in his possession a score of this symphony, in the composer's autograph, with added parts for 2 clarinets; but he has steadily refused to let this score go out of his hands. And, such is the completeness and perfection of the original score, in its now universally known shape, that no one can well imagine what Mozart could have found for a pair of clarinets to say in the work that had not already been said by the other instruments." Mozart in fact redistributed material rather than adding any, and accommodating the clarinets involved extensive recasting of the oboe parts. He did not write out a whole new score, but only a nine-page supplement with the new oboe and clarinet lines. It all caused editors considerable trouble, and it was not until the appearance in 1930 of the Eulenburg miniature score edited by Theodor Kroyer that all the details were straightened out. Apthorp's information was, by the way, not quite up to date. That is, he was right about Brahms's ownership of the autograph — now in the possession of the Society of Friends of Music in Vienna, to whom Brahms bequeathed it — but the clarinet version had been published in 1882 (though with considerable inaccuracies) as part of the complete Mozart edition.

It does appear, though, that it was the oboe version that was known in the 19th century and that so fascinated Romantic criticism. In that form, it has more bite. With clarinets, it comes closer to the condition Charles Rosen describes in *The Classical Style:* "In all of Mozart's supreme expressions of suffering and terror — the G minor Symphony, *Don Giovanni*, the G minor Quintet, Pamina's aria in *Die Zauberflöte* — there is something shockingly voluptuous. Nor does this detract from its power or effectiveness: the grief and the sensuality strengthen each other, and end by becoming indivisible, indistinguishable one from the other . . . In his corruption of sentimental values, Mozart is a subversive artist."

About the music, just a few comments: Schumann spoke of "Hellenic, weightless grace." In fact, though — and this is what at once distinguishes the symphony from the G minor Quintet and Pamina's aria — is the urgency of the first movement*. That begins with the violas' breathless accompaniment that, for a second or two, precedes the melody, and it continues through the character of the first melody itself, upbeat leading to upbeat leading to upbeat. We know, too, that Mozart altered the tempo mark from *Allegro assai* to *Molto allegro*, which is a change toward the faster. The subtle voicing for instruments is a wonder in itself: the transparency Mozart achieves by never having notes duplicated in melody and accompaniment, the new atmosphere that is generated when the cellos and basses first play sustained notes rather than detached, the stretching of horizons at the first appearance of woodwinds, the discreet supporting chords of oboes

*Pamina's aria is traditionally taken at a tempo absurdly too slow for its figurations, musical character, and for Mozart's direction of *Andante*.

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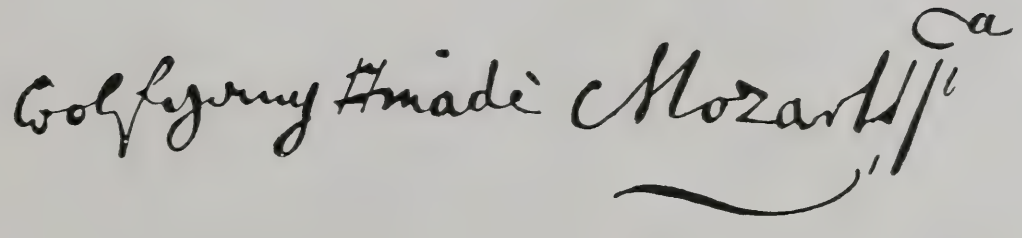
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and bassoons that make the repetition of the first melody not just a repetition, but a development and a continuation. And all that is just the first half-minute.

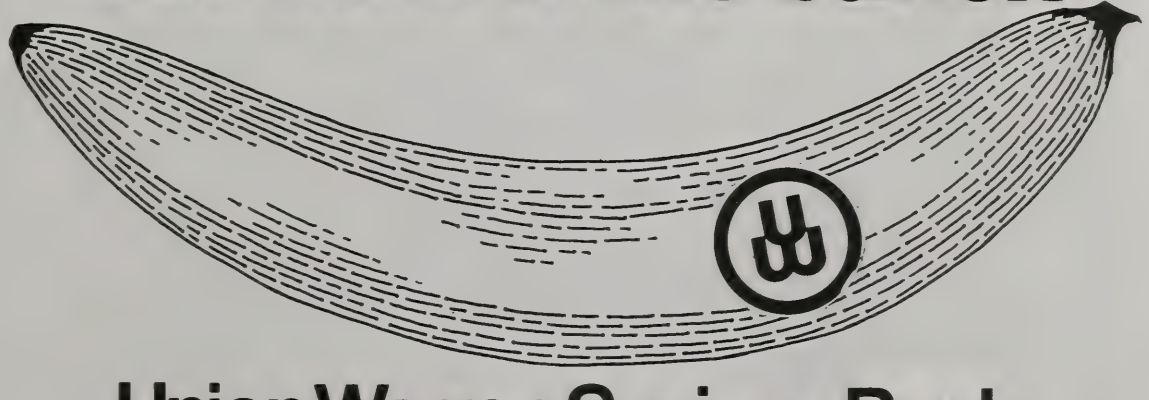
The harmony in those opening pages is simple, the better to prepare the violent dislocations of the development. Mozart's mastery of harmonic architecture produces not only this, the sombre — and so sensual — chromaticism of the *Andante*, the dizzying journeys of the finale, but also the pathos of the pastoral Trio in the Minuet, where for the only time in the symphony Mozart settles in the key of G major (the Trio being, as well, the only part of the symphony he did not rescore).

The finale has the most explosive music Mozart ever wrote — those eight measures of rude octaves and frozen silences that launch the development. The context, though, is music more consistently regular in rhythm than we have heard in the first two movements and in the main part of the Minuet. It is the normality of most of the finale and the sense of straight-ahead momentum it generates that most markedly establish the difference between this movement and the first *allegro*. The first movement raises questions, posits instabilities, opens abysses. The finale, for all of the anguish Mozart still feels and even though it is here that he brings his language closest to its breaking point, must at the last be a force that stabilizes, that seeks to close wounds, that brings the voyager safely into port.

— Michael Steinberg

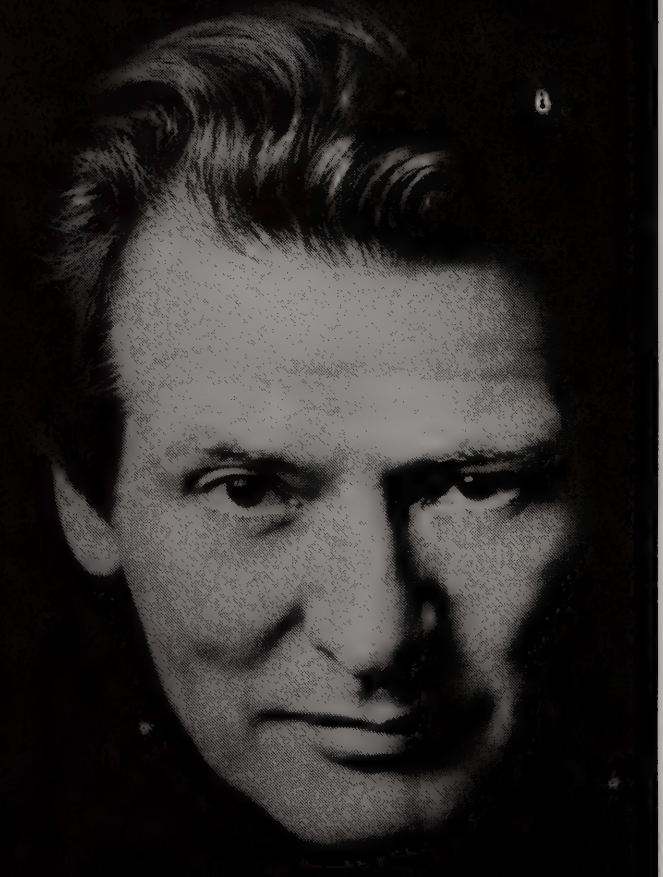


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MORE . . .

Mozart by Stanley Sadie is a useful basic book, nicely illustrated (Grossman, available in paperback). Alfred Einstein's *Mozart: His Character, His Work* is rich in scholarship, speculation, perception, and hot air, all mixed together. (Oxford, available in paperback). *Mozart: a Documentary Biography* by Otto Erich Deutsch is a fascinating, exhaustive collection of all the available documents relevant to Mozart's life (Stanford). It does not include the letters, which are wonderful. Emily Anderson's three-volume edition is unfortunately not now in print, but selections from the letters are available in translation by M. M. Bozman (Dover paperback), Eric Blom (Peter Smith), and, in more fragmented form, H. E. Krehbiel (Peter Smith, available as a Dover paperback). *Mozart: the Man, the Musician* by Arthur Hutchings is an expensive and good coffee-table book (Schirmer). *The Mozart Companion* edited by H. C. Robbins Landon and Donald Mitchell is a symposium by a dozen scholars, and first-rate (Norton, available in paperback). Hans Keller's Mozart essay in the first volume of Robert Simpson's compilation *The Symphony* is exceptionally interesting, and especially on the Symphony No. 40 on this program, but it presupposes a reader with at least a basic musical education (Pelican paperback). The score of the Symphony No. 40 in the Norton Critical Scores series, edited by Nathan Broder, presents, along with the music, diverse and interesting critical and analytical material by various writers including Hanslick, Grove, and Schoenberg (Norton, available in paperback). D. F. Tovey's essay on the symphony in the first volume of *Essays in Musical Analysis* is also recommended (Oxford, available in paperback).

Neville Marriner has recorded all three works on this program with the Academy of St. Martin-in-the-Fields, the Divertimento on Argo (with other Divertimenti of the same period in Mozart's life), the other two works on Philips. The *Sinfonia concertante* soloists are oboist Neil Black, clarinetist Jack Brymer, bassoonist Michael Chapman, and hornist Alan Civil (of *For No One* fame), and the coupling is the Concerto for flute and harp with Claude Monteux and Osian Ellis. The reverse side of the symphony has the *Haffner*, No. 35 in D. Karl Böhm's recording of the *Sinfonia concertante* with the Berlin Philharmonic and its principal players is also very fine (Deutsche Grammophon, with the *Sinfonia concertante* for violin and viola). And not to be missed is Benjamin Britten's recording of the G minor Symphony, revealing to the point where it is unsettling, with beautiful playing by the English Chamber Orchestra (London, with the *Serenata Notturna*, K.239).

— M.S.



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Guest Artist

Neville Marriner

Neville Marriner's early career was that of a violinist. He studied in London and Paris, and subsequently became a member of the Boyd Neel Orchestra, the London Mozart Players, the Philharmonia, and the London Symphony, as well as of many chamber ensembles. In 1956, he founded the Academy of St. Martin-in-the-Fields, based originally at the beautiful Georgian church in London by that name, and now the most comprehensively recorded chamber orchestra. It was Pierre Monteux who encouraged Marriner to study conducting. In 1969, Marriner also became conductor of the Los Angeles Chamber Orchestra. He has toured widely with both his orchestras and has appeared as guest conductor with many important orchestras in Europe, North America, and Japan. He conducted the Boston Symphony at Tanglewood in 1975 and 1976, the present concerts being his first with the orchestra in Symphony Hall. His records are on Argo, Angel, Columbia, and also Philips, with whom he has recently signed an exclusive contract.

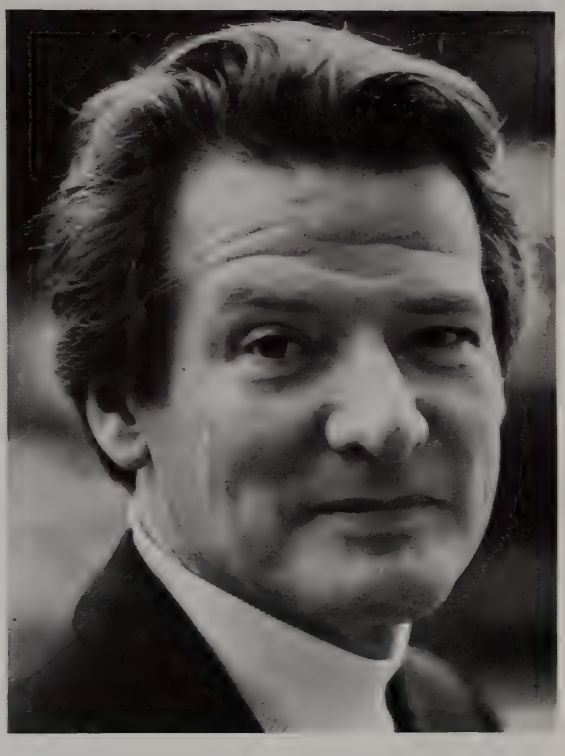


Photo by Nancy Zannini.

ADDENDA & CORRIGENDA

To the list of recent performances in the Boston area of Bruckner's Fifth Symphony, we should add the one by the Cantabrigia Orchestra under the direction of Joel Lazar in Sanders Theater, Cambridge, on 7 August 1970. Joel Lazar, who was assistant for a number of years to the renowned Bruckner conductor Jascha Horenstein, is now a member of the musical staff of The Opera Company of Boston. Our thanks to Dr. John G. Hildebrand of the Department of Neurobiology at the Harvard Medical School for telling us about the Cantabrigia performance.

Inadvertently and most regrettably, the signature of Andrew Raeburn was omitted at the end of his program note on Elgar's *Enigma* Variations in the book for 26, 27, and 30 November. We apologize both to our readers and to Mr. Raeburn, formerly Program Editor of the Boston Symphony, now Director of Artists and Repertory for New World Records Inc., New York.

Further on the Elgar, Mr. David Ranada of Cambridge has called our attention to an exciting article in the May 1976 issue of *The Music Review*, a British publication. The title is *"You of all people": Elgar's Enigma*, and the author, Theodore van Houten, proposes that the larger theme that "goes" but is never played — in a word, the enigma — is *Rule, Britannia!* He marshals a rich and complex body of evidence in support of his thesis, and the demonstration is very persuasive indeed. The title of the article refers to Elgar's having said to Dorabella, who is pictured in Variation X, that "you of all people" ought to be able to guess the answer to the riddle. Dorabella's name was Dora Penny, and if you turn a penny "tails" side up, there is Britannia ruling the waves.

For Walter Piston . . .

Gifts in memory of Walter Piston will be used to place a plaque on the seat he occupied for many years as a Boston Symphony subscriber. Contributions in excess of the $2,500 needed for this purpose will be added to the endowment of the Walter Piston Chair in the orchestra, given in 1970, and now held by Doriot Anthony Dwyer, principal flutist. Gifts should be sent to the Friends Office, Symphony Hall, Boston, MA 02115.

Youth Concerts

Tickets are still available for the next two series of Youth Concerts. On 22 and 29 January, the Boston University Savoyards will perform scenes from Gilbert and Sullivan operas, and on 12 and 19 March, the orchestra will play a program entitled "Music and Dance From Around the World." Concerts begin at 11 a.m. Tickets at $3.50 each can be ordered by phone from the Youth Concerts office at Symphony Hall, 617-266-1492.



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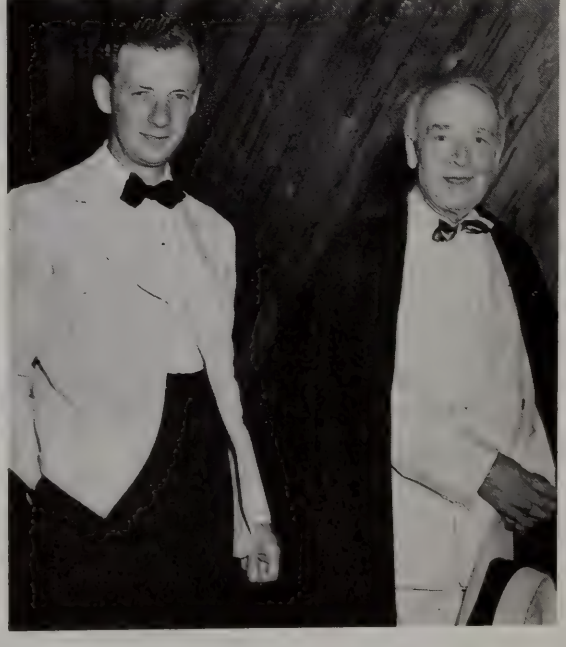
When he was fourteen, someone asked him at a tennis party what he planned to be when he grew up. "A composer," he said. "Yes, but what else?" came the reply. When that conversation took place, Elgar was still alive, his reputation sinking fast, and himself in despair at the prospects for an English composer to be taken seriously as a professional. More than anyone, Britten was to change that, and the turning point was the production and the triumph of *Peter Grimes* at the Sadler's Wells Theatre in London, 7 June 1945.

Peter Grimes is part of this orchestra's history. Serge Koussevitzky commissioned it after a conversation between himself and the 28-year old composer when the *Sinfonia da Requiem* was in rehearsal here for performances in January 1942. Britten had come to live in America in the summer of 1939, thinking to stay. One day in 1941, though, he saw a magazine article by E. M. Forster about the East Anglian poet, George Crabbe. "To think of Crabbe is to think of England," Forster began. That sentence changed Britten's life. It brought to the surface the feeling that he must return to England, and it was in Crabbe's *The Borough* that he found the material for *Peter Grimes*. London saw *Grimes* first, but it was Koussevitzky who introduced the opera to America at Tanglewood in August 1946. He had already given the *Passacaglia* and *Sea Interludes* at Boston Symphony concerts in March. *Albert Herring*, too, had its American premiere at Tanglewood, as did the *Spring Symphony*, another Koussevitzky commission. Later, Erich Leinsdorf led the American premieres of the *War Requiem* (Tanglewood 1963) and of the *Symphony for Cello and Orchestra* (Boston 1965, with Mstislav Rostropovich).

Benjamin Britten was shy, tormented, and brave. He wrote about the things that gave him joy — English land- and sea-scapes, love, spring, children, the rhythms and sounds of English poetry, the ever-astonishing, inexhaustible wonders people can work with their voices and with wooden boxes, strings, metal tubes, and objects that might be banged. He wrote also about what gave him pain — the corruption of innocence anywhere and everywhere, "War, and the pity of War," and, ever more openly, his homosexuality. For what he felt, for what delighted or amused him, he could, at his best, find music so vivid, so defining, that our ideas of birds and the sea, of a grieving mother, of the behavior of trombones and tuba, of "soothest Sleep," are for ever informed by the imagery he invented.

A world without *Peter Grimes* and *Albert Herring* and *Owen Wingrave*, without the *Serenade* and *Nocturne*, the *Young Person's Guide to the Orchestra*, the *Spring Symphony*, *Curlew River*, *Saint Nicolas*, the songs to the poetry of Michaelangelo, Donne, Rimbaud, Hardy, and Hölderlin, would not be merely emptier: it is hard to imagine.

He was an ingenious musician (for which he was often attacked), but also as naturally and prodigiously gifted a one as our time has known. In later years,



Britten and Koussevitzky at the *Peter Grimes* performance, Tanglewood 1946.

he hated public performance — except perhaps at his own festival at Aldeburgh — and it took a heap of brandy to get him on stage for one of those spell-casting evenings of song with Peter Pears. He would walk into the storm of applause, looking meek and wretched and wan, staying always behind the majestically ebullient Pears, but once he was at the piano, the wonders would unfold. Happily, some shadow of them is preserved on records, and what he could do on the conductor's podium is held fast in recordings not only of his own music, but also of the *Brandenburg* Concertos and *St. John Passion*, Elgar's *Dream of Gerontius*, Mozart's G minor Symphony, and more.

We regret the music he did not live to write, like the opera on *King Lear*, and the recording projects that never came about, like the series of Mozart piano concertos with Clifford Curzon. That is greedy, but also understandable. But now it is time to give thanks for the music that Benjamin Britten gave us and for what we were allowed to learn from it about the loveliness of sounds, about the adventure of simplicity, and sometimes about life itself.

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Eleventh Programme

FRIDAY AFTERNOON, JANUARY 2, *at* 2:30 *o'clock*

SATURDAY EVENING, JANUARY 3, *at* 8:15 *o'clock*

BRITTEN.....Sinfonia da Requiem, *Op.* 20

I. Lacrymosa
II. Dies Irae
III. Requiem Aeternam

(First performance at these concerts)

MARTINŮ.....Concerto Grosso for Chamber Orchestra

I. Allegro non troppo
II. Lento
III. Allegretto

INTERMISSION

TCHAIKOVSKY.....Concerto for Pianoforte, No. 1, in B-flat minor, *Op.* 23

I. Allegro non troppo e molto maestoso. Allegro con spirito
II. Andantino semplice. Allegro vivace assai
III. Allegro con fuoco

TCHAIKOVSKY.....Ouverture Solennelle, "1812," *Op.* 49

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COMING CONCERTS . . .

Wednesday, 5 January — 7:30
Open Rehearsal, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 6:45
Thursday, 6 January — 8:30-10:20
Thursday 'A' series
Friday, 7 January — 2-3:50
Saturday, 8 January — 8:30-10:20
Tuesday, 11 January — 8:30-10:20
Tuesday 'C' series
KLAUS TENNSTEDT conducting:
Webern Passacaglia, Opus 1
Haydn Symphony No. 100 in G major, *Military*
Schubert Symphony No. 9 in C major, D.944

Thursday, 6 January — 11 a.m.
Thursday 'AM' series, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 10:15
KLAUS TENNSTEDT conducting:
Webern Passacaglia, Opus 1
Schubert Symphony No. 9 in C major, D.944

Thursday, 13 January — 8:30-10:15
Thursday 'B' series
Friday, 14 January — 2-3:45
Saturday, 15 January — 8:30-10:15
KLAUS TENNSTEDT conducting:
Mozart Symphony No. 35 in D major *Haffner*, K.385
Mahler Symphony No. 4 in G major
Phyllis Bryn-Julson, soprano

Wednesday, 19 January — 7:30
Open Rehearsal, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 6:45
Thursday, 20 January — 7:30-9:25
Thursday '10' series
Friday, 21 January — 2-4:55
Saturday, 22 January — 8:30-10:25
Tuesday, 25 January — 8:30-10:25
SARAH CALDWELL conducting:
Haydn Symphony No. 8 in G major, *Le Soir*
Carter Symphony
Stravinsky *Petrushka* (1911 version)

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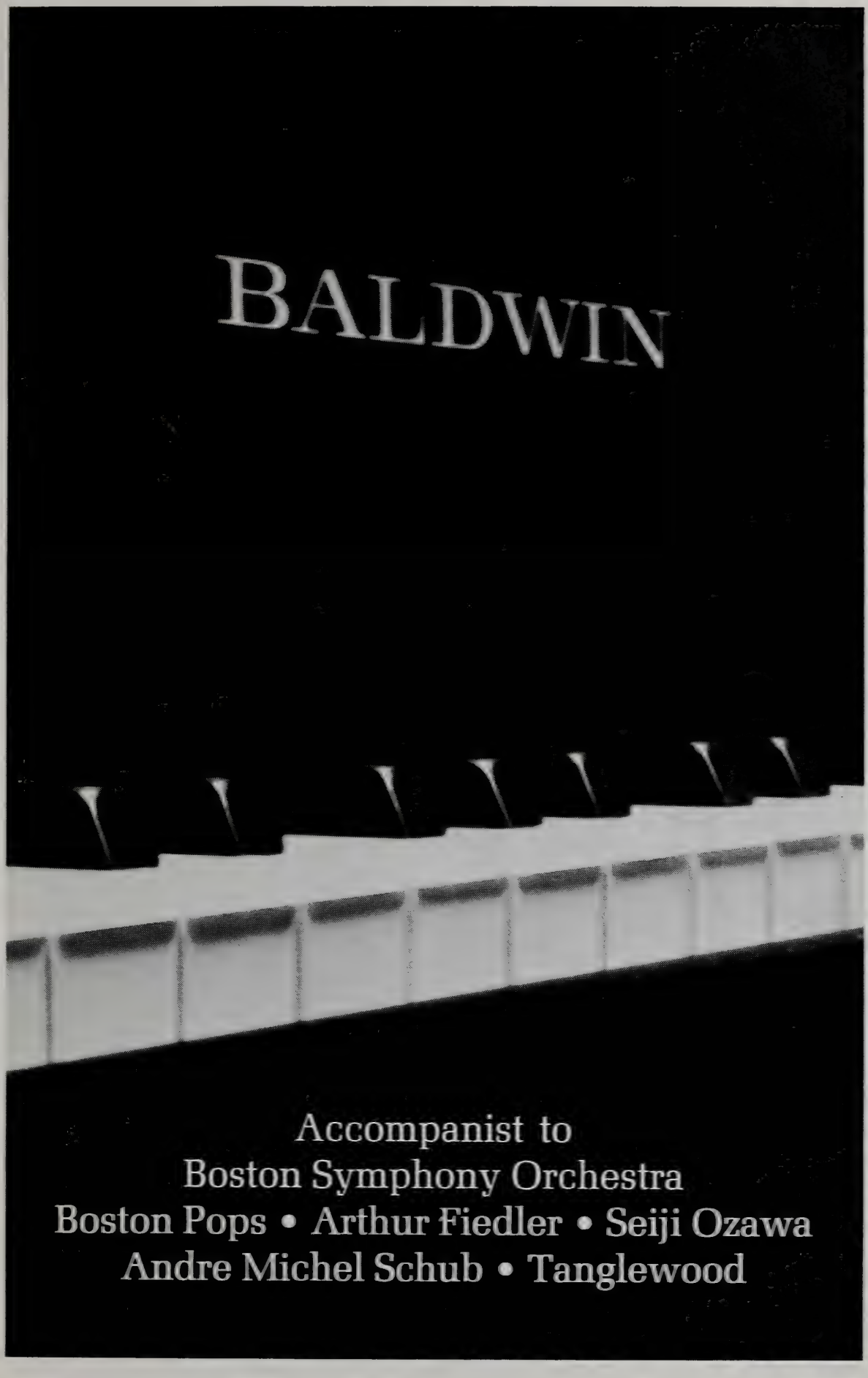
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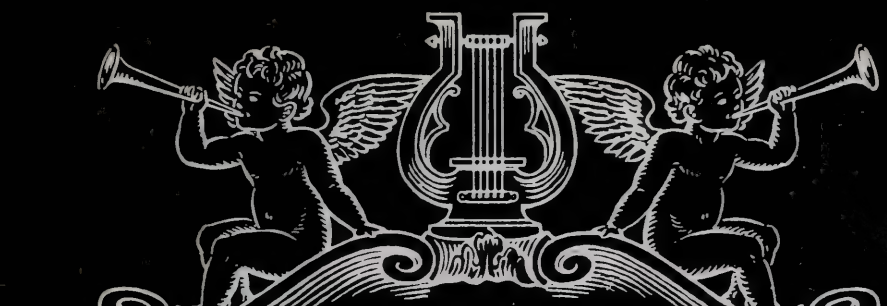
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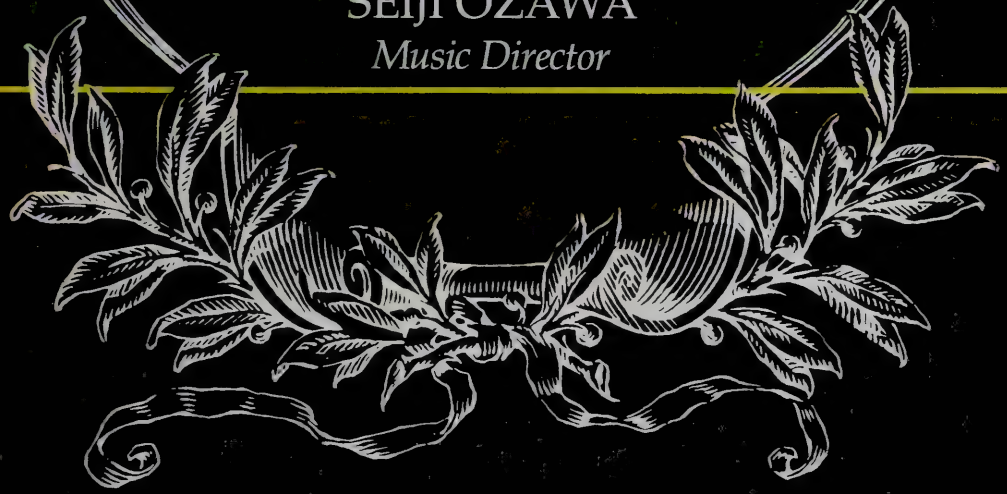

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Thursday morning, 6 January at 11

KLAUS TENNSTEDT, conductor

WEBERN *Passacaglia* for orchestra, Opus 1

SCHUBERT Symphony No. 9 in C major, D.944
Andante — Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace
Allegro vivace

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Ninety-Sixth Season



Thursday evening, 6 January at 8:30
Friday afternoon, 7 January at 2
Saturday evening, 8 January at 8:30
Tuesday evening, 11 January at 8:30

KLAUS TENNSTEDT, *conductor*

WEBERN *Passacaglia* for orchestra, Opus 1

HAYDN Symphony No. 100 in G major, *Military*
Adagio — Allegro
Allegretto
Menuet: Moderato
Finale: Presto

INTERMISSION

SCHUBERT Symphony No. 9 in C major, D.944
Andante — Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace
Allegro vivace

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Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
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Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
Michael Vitale
Darlene Gray
Ronald Wilkison
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
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Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses
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Harold D. Hodgkinson chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe
Henry Portnoi

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Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings with the Orchestra on the Deutsche Grammophon label include Berlioz's *Symphonie fantastique* and *La damnation de Faust*, Beethoven's Piano Concerto No. 5 with soloist Christoph Eschenbach, and the complete orchestra music of Ravel. This fall DG has two new Ozawa/BSO collaborations scheduled for release: Berlioz's *Roméo et Juliette* and Charles Ives's Fourth Symphony.

AND IN GENERAL

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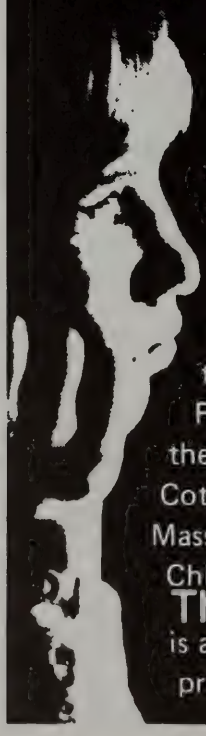
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Notes

Anton Webern
Passacaglia for orchestra, Opus 1

Anton Webern was born — Anton von Webern — in Vienna on 2 December 1883. In a bizarre accident, he was shot and killed by Pfc. Raymond N. Bell of the 242nd Infantry Regiment, U.S. Army, at Mittersill in the province of Salzburg on 15 September 1945. Webern composed his Passacaglia *in 1908 and conducted the first performance in Vienna that year. In 1922, Arnold Schoenberg called to the attention of Josef Stransky, conductor of the New York Philharmonic, the music of his two pupils, Alban Berg and Anton Webern, "two real musicians — not Bolshevik illiterates, but men with a musically educated ear," specifically recommending Webern's* Passacaglia *as a piece that had been "repeatedly performed with unmitigated success, and which is not yet such a 'dangerous' work." In the event, it was Leopold Stokowski who introduced the* Passacaglia *in the United States at a Philadelphia Orchestra concert on 8 March 1924. Erich Leinsdorf conducted the first Boston Symphony performances on 17 and 18 April 1964. Max Rudolf repeated it in November 1971, and the most recent performances by the orchestra were led by Carlo Maria Giulini in March and April 1974.*

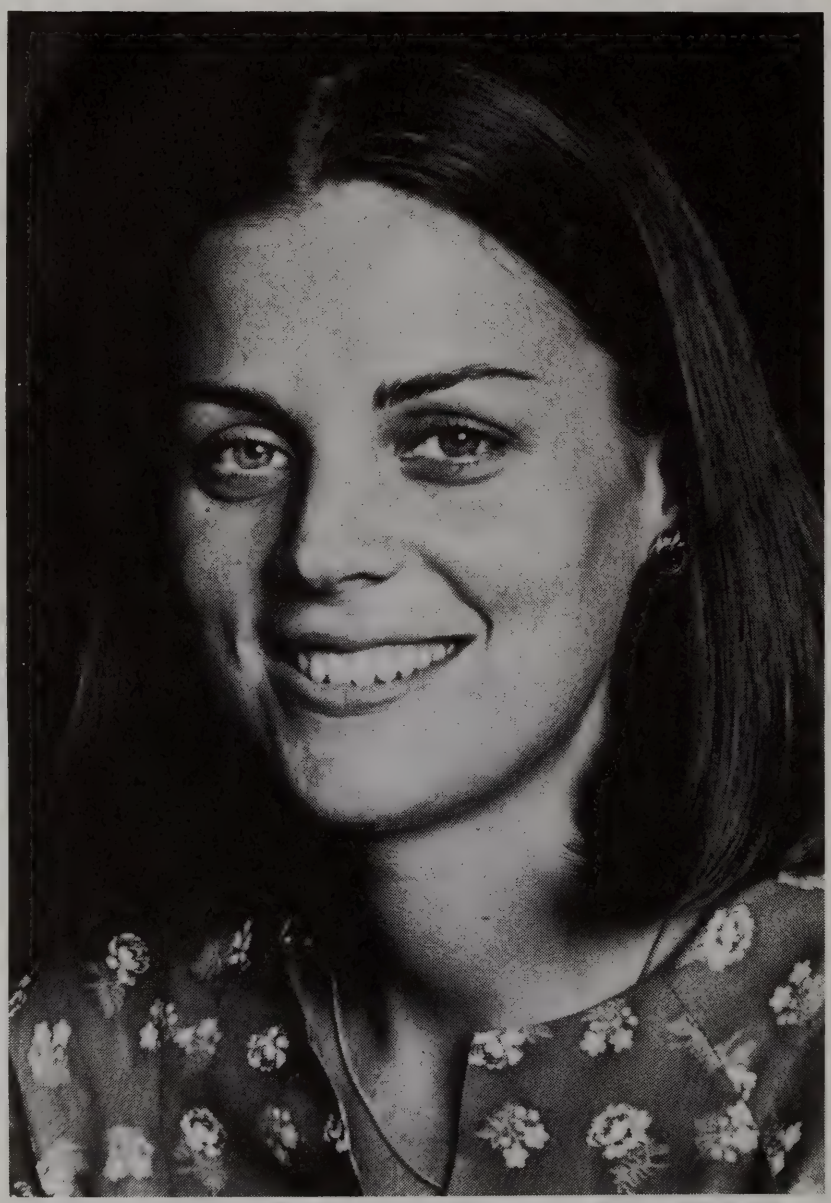
The *Passacaglia*, Opus 1, and the *a cappella* choral setting of Stefan George's *Entflieht auf leichten Kähnen (Flee in fragile skiffs)*, Opus 2, are Webern's declaration of independence. Their completion in 1908 marks the end of the formal pupil-teacher relationship that had existed between himself and Schoenberg for the past four years. Since 1965, several of Webern's student works have been published, performed, and recorded. Many are attractive and all are of interest to the professional: without exception, they lack the combination of originality and assurance to be found in the *Passacaglia* and that led him, as it were, to celebrate in that work the proper beginning of his career as a composer.

His father, Dr. Karl von Webern — the family had been enobled in 1574 and again in 1731, but dropped the "von" at the collapse of the Austro-Hungarian Empire in 1918 — was a mining engineer and a civil servant in the Imperial and Royal Ministry of Agriculture. Living in Vienna at the time of Anton's birth, he was soon posted to Graz and later to Klagenfurt, and it was in that manufacturing city near the Yugoslav border that the boy attended school, learned his way about the cello and piano, studied theory, heard the modern music of Strauss and Mahler, and began to compose. His graduation present in 1902 was a trip to the Wagner festival at Bayreuth. That year he returned to Vienna to work in musicology under Guido Adler, the founding father of modern scientific musicological method. Webern's dissertation was on the *Choralis Constantinus*, a large collection of Mass settings by the Renaissance master, Henricus Isaac.

He went to Schoenberg in 1904. The contact had probably been established by Mahler, who was a friend of Adler's. Lessons stopped in 1908, but the friendship was for life. In the lecture *How one becomes lonely*, which Schoenberg delivered at the Denver Art Museum in 1937, Webern is described as "the spiritual leader of the group [of Schoenberg's pupils], a very Hotspur in his principles, a real fighter, a friend whose faithfulness can never be surpassed, a real genius as a composer." That Webern could also be an uncomfortably apt pupil is revealed in an irritable memorandum of 1951, in which Schoenberg recalls having said to another student that "Webern immediately uses everything I do, plan, or say, so that — I remember my words — 'by now I haven't the slightest idea who I am.' On each of these occasions [of having exhaustively explained new ideas] I then had the pleasure of finding him highly enthusiastic, but failed to realize that he would write music of this kind sooner than I would."

Beginning 1908, Webern held a series of conducting posts in Bad Ischl, Vienna, Teplitz, Danzig, Stettin, and Prague, with a brief interruption for military service in

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1915-16. From 1920 on, he lived in the Viennese suburb of Moedling for all but the last few months of his life. Admired as a conductor — his Mahler performances are still touchstones for those who heard them — he was ignored as a composer. After 1934, when the swing to the right in Austrian politics put an end to his conducting, the circumstances of his life were hard. With the *Anschluss* in 1938, his position as a consultant at the radio was liquidated, and after that, Webern put together a precarious living as a private teacher, and as a proof-reader and arranger of piano reductions of orchestral scores for his own publisher, Universal. As the war approached its end, Webern and his family moved to Mittersill near Salzburg. One of his sons-in-law was a black-marketeer, and it was during an operation to trap this man as he offered to buy sugar, coffee, and dollars, that the gentle composer met his tragic and unnecessary death.

Webern, a deeply religious man, will not have imagined that the 117th Psalm — "The stone which the builders rejected; the same is become the head stone of the corner" — applied to him, yet not many years after his death, his work was recognized as one of the central facts of our musical life. In 1955, Igor Stravinsky wrote: "We must hail not only this great composer but also a real hero. Doomed to total failure in a deaf world of ignorance and indifference, he inexorably kept on cutting out his diamonds, his dazzling diamonds, the mines of which he had such a perfect knowledge." The turning point came with the appearance in 1957 of Columbia's four-record album containing Webern's complete published works: the conductor was Stravinsky's amanuensis and friend, Robert Craft, and many of the hours in the studio for what must have seemed *the* ultimately quixotic project were taken, with the composer's connivance, a few minutes here, a few minutes there, from Stravinsky's own sessions.

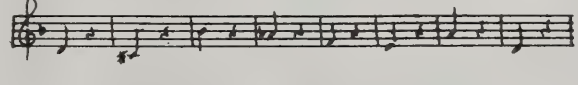
A passacaglia, in the 17th century, was a dance in a fairly slow triple meter, and composed as a set of variations over a repeated bass. "Modern" examples, that



Anton Webern — drawing by Oscar Kokoschka

is, those from the middle of the 19th century on, are always variations over a repeated bass, but they are not necessarily in triple meter (Webern's is in 2/4), nor need they have anything of dance character (Webern's does not).

Here is Webern's bass:



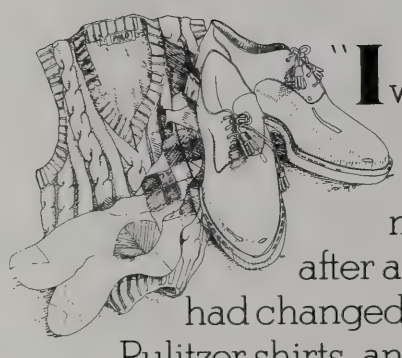
Like a typical Baroque passacaglia bass, it moves from tonic back to tonic along a neutral, almost stereotyped path. The flatted A in the fourth measure is the only wilful, personal touch. Webern begins with a plain statement of the bass, makes 23 variations on it, and follows them with a coda which is the equivalent in length of another nine or ten variations. The variations themselves fall into groups of, respectively, eleven, four, and eight variations.

One of the most characteristic features of Webern's later music is the way the tempo is constantly modified: you might find nine indications for accelerations or

retardations in 15 measures, so that the music seems to be not so much in a tempo as always en route from one tempo to another. The use of changing speeds for expressive and structural purposes is an important feature of this early *Passacaglia* as well. Webern organizes the piece about three main tempi: *Tempo I*, at which we hear the bass at the beginning, is the slowest, and he gives a metronome mark of ♩= 42 for it. *Tempo II*, which arrives with Variation 2, is a little quicker, ♩= 66 (sometimes 58). *Tempo III*, reached in Variation 7 after a gradual acceleration that began in Variation 4, is the quickest of all, ♩ = 108. That the metronome mark for *III* is the sum of those for *I* and *II* is a typical Webernian arithmetical neatness.

Now, the first chapter of eleven variations describes a pattern of *crescendo* and *decrescendo* of intensity. From its slow and quiet start, the music gets faster until the appearance in Variation 7 of *Tempo III*. In the last measure of that variation, the tempo is wrenched back violently: Variation 8 is back in the much slower *Tempo II*, and from there the music gradually recedes until the extremely slow original pace is reached with the 11th variation. Moreover, Webern tends to associate speed and dynamics, so that the quickest music is apt also to be the loudest (only Variations 7 and 8, for example, have a *fortissimo* for full orchestra). Variation 11 is not only back at *Tempo I*, but also returns to the *pianissimo* marking of the opening measures.

The second chapter, Variations 12-15, is "the slow movement" of the *Passacaglia*. It, too, describes an acceleration-deceleration pattern, but on a reduced scale, so that the maximum speed reached is the slightly slower version (♩=58) of *Tempo II* in Variation 13. Two things make this chapter special: it is all in *pianissimo*, with even more markings, in fact, of *ppp* that of *pp*, and it is in D major, in contrast to the D minor of what has come before and of what is to follow. The effect of the beautifully spaced first D major chord is like that of the blissfully serene turn to major in Bach's D minor *Chaconne* for solo violin. And Webern will have carefully studied the passacaglia or chaconne finale of the Brahms Fourth Symphony,



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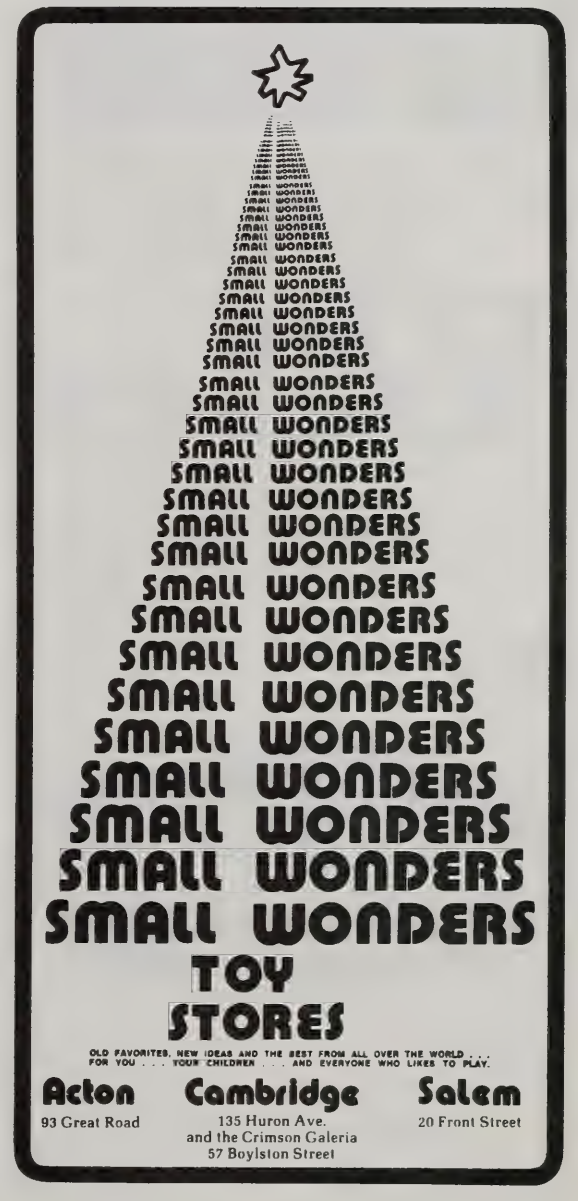
"new music" in 1908, about the age that Stravinsky's *In memoriam Dylan Thomas*, Carter's Variations for orchestra, Boulez's *Le marteau sans maître*, Stockhausen's *Gesang der Jünglinge*, and Cage's *4'33"* are now. Webern's second chapter is the counterpart to Brahms's series of slow variations, Nos. 13-16, starting with the flute solo and then moving into E major and the soft trombone chorale.

Webern's third chapter, Variations 16-23, returns not only to the minor mode of the first, but also to its less *legato* articulation. Here, too, we find the acceleration-deceleration pattern, once again on a reduced scale, but now at the quick end of the spectrum, so that the range of speeds moves from *Tempo II* (Variation 16) by degrees to *Tempo III* (Variation 21) with a sudden pull back to *Tempo II* at the last variation. In this chapter, Webern again associates dynamics and speed, so that the dynamic climax rides from Variation 20 to the start of Variation 23. Webern assumes the listener's growing familiarity with the bass, and so, as the variations unfold, he provides fewer and fewer explicit statements of its eight notes.

The arrival of the coda is clear, being marked by a return both of extreme quiet and of the slowest tempo. In general, though, the loosening from formal variations to free coda is gradual, and in that, too, Webern undoubtedly owes something to the Brahms Fourth. The coda describes the < > pattern once more, reaching the quick *Tempo III* and a climax in *fff* about half way through, before sinking to a close that is slower than slow, with nothing left, finally, but a D minor triad for muted trombones *(ppp decrescendo)* with isolated notes for harp and bass drum.

The *Passacaglia* requires two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three each of trumpets and trombones, bass tuba, kettledrums, cymbals, bass drum, triangle, tam-tam, harp, and strings. It is, though it stands at the beginning of his real work, his last piece written for conventional orchestra in a conventional way. The scoring is of wonderful delicacy, and Webern's fondness for muted sounds and for solo instruments is already in evidence. Climaxes are few and brief. The *Passacaglia* is in the tradition of chamber music for large orchestra as invented by Berlioz and continued in the *Gretchen* movement of Liszt's *Faust* Symphony, as we find it surprisingly often in Wagner and constantly in Mahler (to whom Webern felt very close). As details like the two contrabassoon notes at the beginning of the D major section or the lovely harp writing throughout show, Webern at 25 was uncannily masterful at placing single notes. In a word, he was already Webern.

— Michael Steinberg



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Franz Joseph Haydn
Symphony No. 100 in G major,
Military

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna, 31 May 1809. He composed the Military *Symphony early in 1794, probably partly in Vienna and partly in London, and drawing on a 1786 Concerto for* lira organizzata *for the second movement. He led the first performance at the Hanover-square Rooms, London, on 31 March 1794, his 62nd birthday, It was repeated a week later and on four more occasions that season, as well as twice more in May and June 1795. The second movement was encored (or* encort, *as Haydn has it in his journal) every time. There was a performance at the Boston Academy of Music on 8 January 1843, but given Haydn's extreme popularity in this country from the 1790s on, it is safe to assume that that cannot have been the symphony's first hearing in Boston. Carl Zerrahn conducted a performance at the Harvard Musical Association concerts in November 1868, and George Henschel gave it for the first time with the Boston Symphony Orchestra on 2 and 3 November 1883. Wilhelm Gericke and Pierre Monteux conducted it in later seasons. Leonard Bernstein, conducted it at Tanglewood in July 1975, but the orchestra's most recent performances in Boston were in October 1959 under Charles Munch.*

Haydn writing the Symphony No. 8 *Le Soir,* which Sarah Caldwell conducts at the concerts of 20-22 and 25 January, is a young man of 29, at the beginning of his 30 years of service to the Esterházy family, original, fond of experiment, wishing his patron to know how inventive the new Vice-*Kapellmeister* could be. Writing the Symphony No. 44 *Mourning,* which Mstislav Rostropovich conducts at the concerts of 27-29 January and 1 February, he is ten years older, at the crest of his *Sturm und Drang* period, and at a peak of concentration and inspiration in the composing of symphonies as he will not attain again until his visits to London

in the 1790s. Writing the *Military* Symphony for London — some of it on Italian paper, which is why we assume he began it in Vienna — he is 61, at the very summit of skill, without rival as the world's most eminent and most loved composer. composer.

The story is familiar — the death of the 76-year-old Prince Nicholas Esterházy in September of 1790, the disbanding of most of the musical household by his son, the pension granted to Haydn and the continuance of his *Kapellmeister* title as a sinecure, Haydn's delight in his newfound liberty and his removal to Vienna, the appearance one December morning of a stranger who announced, "I am Salomon from London and I have come to fetch you."

Johann Peter Salomon, born 1745 in Bonn, an admirer of Haydn since the 1770s, had settled in London in 1781 and was active and successful there as violinist and impresario. He happened to be on the continent when he head of Esterházy's death and he lost no time in setting out for Vienna, where he made Haydn a splendid offer —£1,000 for an opera, six symphonies, and some miscellaneous pieces, plus a £200 guarantee for a benefit concert. That story, too, is a familiar one — the farewell with Mozart at which both shed tears, the rough crossing from Calais to Dover ("But I fought it all off and came ashore without — excuse me — actually being sick," he wrote to his friend Marianne von Genzinger), the stunning success of the London concerts and the Symphonies 93-98, the honorary degree at Oxford, the gentle love affair with Mrs. Rebecca Schroeter, the news of Mozart's death, the return to Vienna in July 1792. There, an ungifted, unrigorous teacher,



Joseph Haydn — pencil sketch made in London by George Dance a few days before the premiere of the Military *Symphony*

he briefly gave lessons to the 21-year-old Beethoven, an unhappy encounter for both. Mozart was gone and so was Frau von Genzinger, almost as young. His marriage and his now 14-year-old affair with the singer Luigia Polzelli were as wretched and draining as ever. He was happy to accept Salomon's invitation to return to London, and on 19 January 1794 he set out once more for a stay of a year and a half. For Salomon he produced three more symphonies, Nos. 99-101, and another three for a series of concerts organized by the violinist and composer Giovanni Battista Viotti. For other occasions he wrote piano sonatas, trios, and songs to English texts.

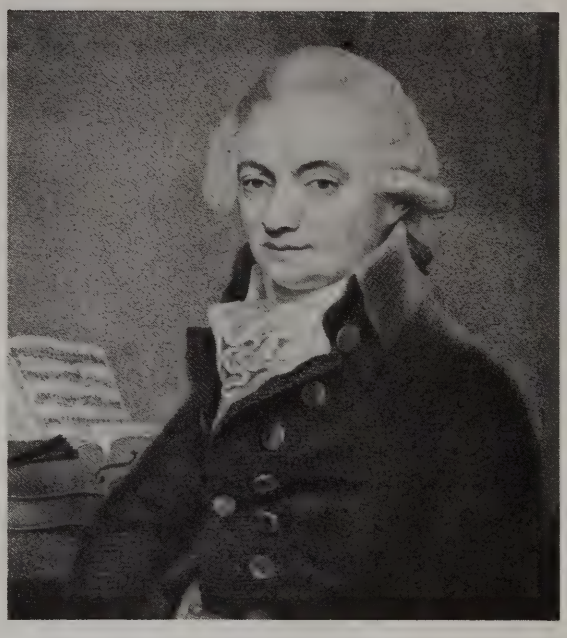
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At Salomon's first seven concerts from 10 February to 24 March 1794, two of Haydn's new symphonies, No. 99 in E flat and *The Clock*, were introduced and repeated. The programs also included three of the first six Salomon symphonies, the *Sinfonia concertante* (a great favorite in 1792), and two string quartets, presumably from Opus 71 or Opus 74, that were new to London, and of which one was repeated. Among the works by other composers were a new violin concerto of Viotti's and a new piano concerto by Dussek, each presented with the composer as soloist.

The present G major symphony, billed in the customary fashion as "New Grand Overture," had its turn on 31 March. The string quartet played at the previous week's concert was repeated, and the program included works by, among others, Viotti and Pleyel. The soloists were the evidently controversial singer, Gertrude Mara, Mme. Delavalle, a virtuosa on the pedal harp, and the bass, Ludwig Fischer, he of the fabulous low D's, for whom Mozart had written the role of Osmin.

The New Grand Overture was repeated on 7 April, and two days later the *Morning Chronicle* reported: "Another new Symphony, by Haydn, was performed for the second time; and the middle movement was again received with absolute shouts of applause. Encore! encore! encore! resounded from every seat: the Ladies themselves could not forbear. It is the advancing to battle; and the march of men, the sounding of the charge, the thundering of the onset, the clash of arms, the groans of the wounded, and what may well be called the hellish roar of war increase to a climax of horrid sublimity! which, if others can conceive, he alone can execute; at least he alone hitherto has effected these wonders."

By the time the benefit concert for Haydn on 2 May was announced, the symphony had acquired its nickname, for we read: "By Desire, the Grand Overture (M.S.) with the Militaire Movement, as performed at Mr. Salomon's Concert, Haydn." The frequency of performances



Johann Peter Salomon in 1792

that year and next attest to the immense popularity of the new work, and in the *Morning Chronicle's* report of the concert on 23 February 1795 we read that "the Grand Symphony of Haydn, with the Military Movement, which never fails to astonish and enrapture, and which, as usual, was encored, began the second act." On that occasion, however, the performance seems not to have gone well, for the reviewer scolds: "We know not by what accident, but, though the sublimity of the composition overcame every little defect, we have heard it performed more accurately. Another time, no doubt, the

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band will be more determined, and more precise in their time." For his last London benefit on 4 May 1795 — he noted in his diary: "I made 4,000 Gulden on this evening: such a thing is only possible in England" — Haydn again chose the *Military* as a hit certain to draw. Publications, too, followed in short order — full score, orchestral parts, arrangements for string quartet, for flute and string quartet with piano *ad libitum*, for trio with piano and strings, for piano solo, for piano duet, and in an abridged form for two flutes.

Like all Haydn's symphonies in major keys from 1788 on, this starts with a slow introduction. Here, however, the *Adagio* is less obviously introductory than, say, the mysteries with which *The Clock* and *The Drumroll* begin, or than the sharply defined but highly formalized gestures in No. 104. This *Adagio* is lyric, and it is not until the startling harmonic wrench when the flutes, oboes, trumpets, and drums enter, that we can be sure this is not an independent and developed slow movement rather than a gradual opening of deeper perspectives. What, at any rate, it serves to introduce, is amazing — the sweetly shrill sound of the trio for flute and two oboes that begins the *Allegro*, the swagger of the violin tune later on, the long silence at the beginning of the development (to say nothing of how that silence is broken), the reshuffling of material for the exuberantly inventive combined recapitulation and coda.

The comes the Military Movement. Haydn's standard scoring for the second set of London symphonies calls for flutes, oboes, clarinets, bassoons, horns, trumpets, all in pairs, plus kettledrums and strings. (We know, too, that Haydn directed these pieces from the piano, but the presence of the keyboard is a matter more of conservative custom than of textural necessity.) Now he adds to this orchestra the military apparatus — or "Turkish music," as it was then called — of triangle, cymbals, and bass drum. He also gives extra richness to the sound by dividing the violas into two sections for this movement only.

The music, as already noted, dates back to 1786 when Haydn wrote a set of little concertos for King Ferdinand IV of Naples. Ferdinand played an odd instrument called the *lira organizzata* (literally: organ-ized hurdy-gurdy). The hurdy-gurdy, to quote the invaluable *Oxford Companion to Music*, is "a stringed instrument somewhat of the violin type, played by turning with the right hand a handle which operates a rosined wheel (in effect a circular bow), and by depressing with the left hand a few finger-keys like those of a piano. These latter operate an internal mechanism functioning somewhat like the fingers of the left hand of a violinist." The *lira organizzata* is a hurdy-gurdy that has been "organ-ized" by having pipes and a bellows attached. The

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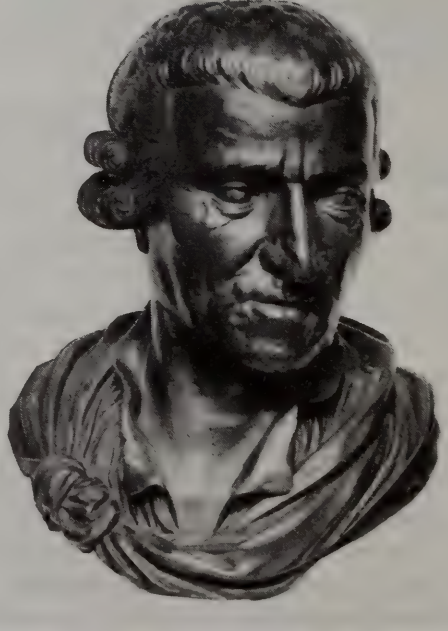
Romance of Haydn's third concerto became the symphony's second movement. In its original form, it is entirely demure, and in transcribing it, Haydn gave it extra energy by composing bridges that link each episode with the next. For instance, the four notes on the oboe that lead into the woodwind repetition of the opening strain are new: in the Concerto you simply get three beats of silence at that point. But of course the most spectacular extension of the earlier version — in length as well as in sonorous and expressive range — is in the military music. The coda, based on a bugle call apparently in use as late as 1938, is new. Depictions in music of war have gone some way in realism and noise in the last 200 years, but the drama of Haydn's gestures and the brilliance of their execution, the drum roll, the great eruption of distant A flat major, the pathos of the quiet music that follows, the sternly forceful close, these speak powerfully today.

The Menuet is sturdy and Austrian, and it brings an unscheduled small pleasure when Haydn elects to write out and rescore the first eight bars rather than putting repeat signs in the conventional way.

The finale is as mercurial as any in Haydn. The Turkish music comes back. That must have pleased those London audiences — the movement was sometimes used separately as a closing piece for a concert — but the *Morning Chronicle* critic found it excessive. On 5 May 1794 he wrote: "Was on Friday last at the Hanover-square Rooms. The Company was numerous and splendid. [Haydn's] grand and most admirable military movement produced its full effect, and every auditor seemed delighted to contribute to do honour to this great man. We cannot help remarking, that the cymbals introduced in the military movement, though they there produce a fine effect, are in themselves discordant, grating, and offensive, and ought not to have been introduced, either in the last movement of that Overture, or in the Finale at the close of the Concert. The reason for the great effect they produce in the military movement is that they mark and tell the story; they inform us that the army is marching to battle, and, calling up all the ideas of the terror of such a scene, give it reality. Discordant sounds are then sublime; for what can be more horribly discordant to the heart than thousands of men meeting to murder each other."

But there are surprises other than the wonderfully rowdy close. One of them is Haydn's best kettledrum joke. Another is touching and mysterious. After a long silence, Haydn begins some music for strings alone, staccato, *pianissimo*, in a remote minor key, with just a suggestion of the texture of fugue. It is a paradox that the most distant and mysterious place he touches should occur in the midst of the greatest jollity. The place is almost a quotation from *The Magic Flute*. Quickly, in a matter of twelve, thirteen seconds, Haydn moves on. It is as though unexpectedly, while looking for something else, he had come across Mozart's portrait or perhaps a letter, but even now it is too painful. When Haydn reveals the depth of his feeling, he does it with a certain diffidence. He speaks then to that same ideal and quick listener at whom he directs the best of his unsurpassed humor.

— M.S.



Joseph Haydn



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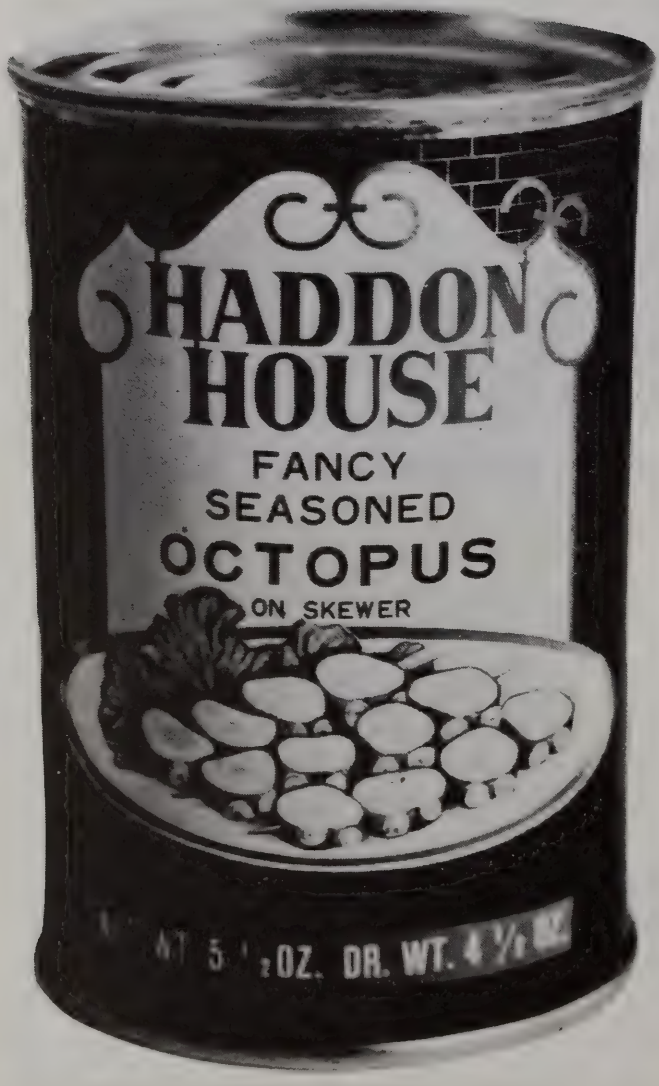
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Franz Schubert
Symphony No. 9 in C major, D.944

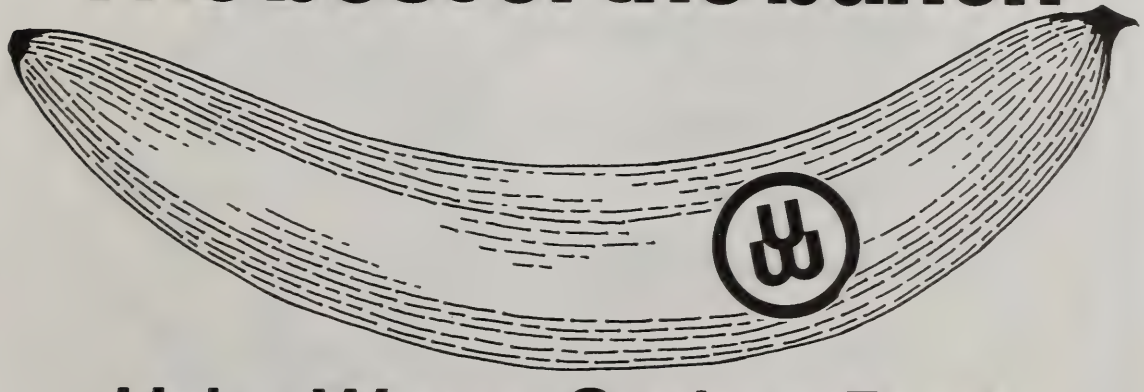
Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797. He died in Vienna on 19 November 1828. He composed the Symphony No. 9 in the period 1825-28. The first performance, cut, took place on 21 March 1839, Felix Mendelssohn conducting the orchestra of the Leipzig Gewandhaus. Theodor Eisfeld introduced the symphony to America at a New York Philharmonic concert on 11 January 1851. It came to Boston 6 October 1852, a certain Mr. F. Suck conducting an orchestra with four first violinists, two extra cellos replacing the bassoons, and with a second oboist engaged expressly for the occasion. That must have been something. More professional performances followed, with the Germania Orchestra playing the work on 8 January 1853 and again in 1854, and with the Philharmonic Society coming along in 1857, all these concerts being under the direction of Carl Zerrahn. George Henschel brought the work into the Boston Symphony's repertory on 13 and 14 January 1882, and the orchestra played it later under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Sir Adrian Boult, George Szell, Leonard Bernstein, Charles Munch, Erich Leinsdorf, Josef Krips, William Steinberg, and Max Rudolf. The most recent performances at these concerts were in January 1975, Peter Maag conducting. The most recent performance in the Boston area was conducted by Leon Kirchner with the Harvard Summer School Orchestra last August in Sanders Theater, Cambridge.

The symphony is scored for flutes, oboes, clarinets, bassoons, horns, trumpets, all in pairs; with three trombones, kettledrums, and strings. At these performances Klaus Tennstedt will use double wood-winds.

Schubert's great C major Symphony, D.944*, is listed sometimes as his Ninth, sometimes — rather less often nowadays — as his Seventh. Up to the little, or at least littler, C major Symphony, D.589, there is no problem about numbering. We have, to that point, six complete symphonies by Schubert, numbered rationally in order of their composition from No. 1 in D major, D.82 (October 1813, Schubert then being 16), to No. 6 in C major, D.589

*D stands for Otto Erich Deutsch (1883-1967), the Viennese scholar who was Schubert's Köchel. His thematic catalogue of Schubert's works appeared in 1951.

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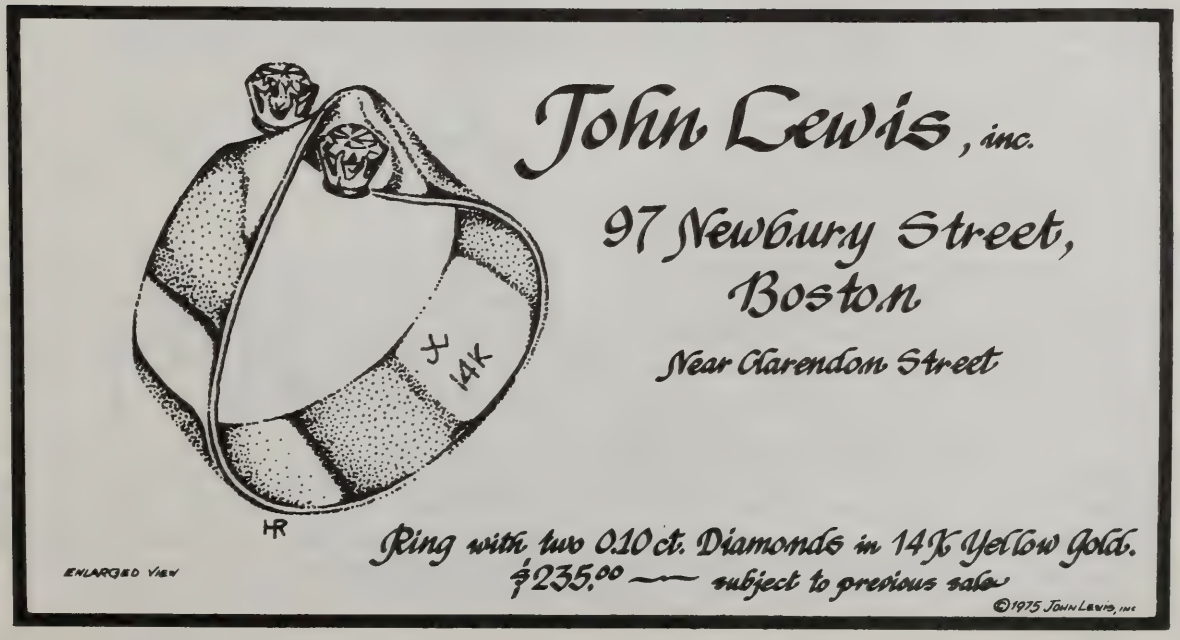
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(February 1818). There is also a fragment of a symphony in D, just a slow introduction plus 19 bars of *allegro*, which Deutsch places as "probably written about 1812." After that, there are sketches and fragments of two more symphonies, one in D major (May 1818), the other in E minor/major (August 1821).

Now we get confusion. Next come the two movements in B minor and E major (plus part of a scherzo, also in B minor) which we know as the Unfinished Symphony, which customarily bears the number eight, whose full score Schubert began in October 1822, and which was lost until its first performance in 1865 and its publication the year after. Finally we have the great C major, the one being played at these concerts, and which most reference works, including the Deutsch catalogue, list as begun in March 1828, the last year of Schubert's life. We know, however, that Schubert began work on a symphony while on vacation in Gmunden and Gastein in July and August 1825. There are many references to this project, and speculation about it has led to such things as an orchestration by Joseph Joachim of the *Grand Duo* for piano, D.812, on the assumption that it was the missing "Gastein Symphony." It also led to the great C major Symphony's being numbered nine, the number seven being piously kept available for the "Gastein" in case it ever turns up.* The great C major acquired the number seven while the Unfinished was still buried in Anselm Hüttenbrenner's attic, and when it was therefore the next known symphony after No. 6. A rational numbering of Schubert's later symphonies would make the Unfinished No. 7 and the C major No. 8. Perhaps it is too late to change and in any event hardly worth the bother, but since we all survived the recent renumbering of Dvořák's symphonies quite well, who knows?

Most scholars now believe that there is no missing "Gastein Symphony." Some speculated that Schubert did not after all go through with the project of writing a symphony that year, though perhaps some of the material he sketched found its way into the C major work. The most recent research and interpretation leads to another conclusion — that the symphony Schubert began in Gmunden and Gastein in the summer of 1825 was finished some time the following year, that it was in fact the work he presented to the Viennese Society of the Friends of Music in October 1826 (and about whose identity there has been much discussion and confusion), that — in short — it is the great C major. The assumption is that he later

*Deutsch saved a number in his catalogue — 849 — for this phantom.



found occasion to revise it and that the date of March 1828 on the manuscript indicates when he made the fair copy of the score in its final form. John Reed, an English writer, makes a persuasive argument for that reading in his book *Schubert: The Final Years* (St. Martin's, New York, 1972). Reed also remarks — and here, too, he is convincing — that the symphony simply "does not sound like a work of 1828, not like the string quartet, for instance, or the F minor duet fantasia. One needs only the evidence of one's ears to agree that its energy and exuberance, Terpsichorean drive and generosity of scale all suggest a date pre-*Winterreise* . . ." For the most part, though, he rests his argument on interpretation of biographical data. It is therefore interesting that the American historian, Michael Griffel, using entirely different methods and criteria, and working primarily with text-critical and manuscript studies, arrives at essentially the same conclusions concerning the C major Symphony's place in the Schubert chronology.

Schubert heard private performances of his first six symphonies, though none had a public performance in his lifetime. The Unfinished and the C major he did not hear at all. The orchestra of the Society of the Friends of Music was defeated by the difficulties of the latter work and submitted the earlier one in the same key. The performance took place on 14 December 1828, but Schubert had died a little over three weeks before. The Viennese musicians rebelled again in 1836, when the composer's brother Ferdinand attempted to organize a performance, and also in 1839. It was at Ferdinand Schubert's house that Robert Schumann saw the score which he then excitedly recommended to Mendelssohn. The players of the Leipzig Gewandhaus Orchestra managed the work with enough public success to encourage Mendelssohn to repeat it three times the following season, but their colleagues in Paris and London would not allow Habeneck and Mendelssohn to rehearse it, the London violinists collapsing with laughter when they came to the 88 consecutive measures of triplet eighth-notes accompanying the finale's second theme. It was finally given in Paris in 1851, and that devoted Schubertian, August Manns*, successfully got his Crystal Palace Orchestra through it five years later. After that, the great C major became quite established in the repertory, and about 1868 Schubert's friend Josef Hüttenbrenner was able to refer to it as "now taking first place in Germany after Beethoven."

Apropos cuts of the sort Mendelssohn made in order to sell the piece in Leipzig, Beethoven's former amanuensis Anton Schindler was a vigorous advocate of that solution: professing greatly to admire the work, he commented that the second and fourth movements were "lengthy to the point of boredom" and blamed Habeneck's failure in Paris on his refusal to heed his, Schindler's, advice on cutting. Though it continued far into the first half of this century, that discussion can now be considered as laid to rest. Indeed, one of the most impressive features of this symphony is its magnificent and relaxed comfort at occupying and moving about within its own length. It is, on the other hand, generally forgotten that Schumann's famous remarks on that subject in a letter to Clara Wieck, and recycled for his review in the *Neue Zeitschrift für Musik*, were made on the basis of Mendelssohn's blue-pencilled version: "Clara, I was in a state of bliss today . . . all the instruments are human voices; it is gifted beyond measure, and this instrumentation, Beethoven notwithstanding — and this length, this heavenly length, like a novel in four volumes, longer than the Ninth Symphony!" Those last words are romantic hyperbole: even uncut, with all repeats,** and at the most absurd imaginable

*Manns, German by birth, but active in England from 1854 until his retirement in 1901, gave the first public performances of Schubert's first three symphonies, respectively in 1881, 1877, and 1881!

**Pierre Boulez does some astonishing observing of peteats in this work, and it's not a bad idea at all. Karl Muck once gave it here with *all* repeats, and it took 57 minutes.

tempi,† "longer than the Ninth" has got to be wrong by a good ten minutes.

Schumann was, of course, right in pointing out the originality and inspiration of Schubert's orchestral concept. Justly, the most famous spots are those brief and solemn phrases of *pianissimo* trombones in the first *allegro* and, in the second movement, the passage Schumann describes so beautifully, "where a horn, as though calling from afar, seems to come from another sphere. Everything else is hushed, as though listening to some heavenly visitant passing through the orchestra." The whole of that *Andante con moto* (the precautionary *con moto* was an afterthought) is characterized by a singular sonorous charm, and perhaps the most extraordinary achievement of all is the combination of delicacy with vigorous, inventive life that informs the introduction to the first movement.

For that matter — and this, too, Schumann understood better than most later critics — the compositional and rhetorical idea of the symphony as a whole is no less striking than its sound. This is nowhere

†As Herodotus sometimes likes to say, I know their names but forbear to mention them.



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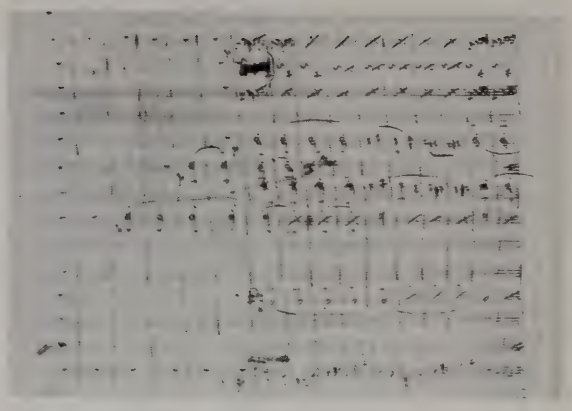
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more true than in the first movement with its quasi-variation introduction gradually gathering momentum to spill into the *allegro*, and with the master-stroke of returning at the very end to the horn tune of the beginning, but metamorphosed into a rush of headlong, fierce energy. The second and fourth movements, too, show an astounding capacity for drastic, shattering climaxes. Published scores put a *diminuendo* mark under the final unison C. That is nonsense and like the most famous analogous case, the unison C at the end of the Cello Quintet, it arises from Schubert's habit of making his accent marks so big and so emphatic that editors misread them.

Two performance problems are worth mentioning. One concerns the return of the first horn theme at the end of the first movement. At its first occurrence it is *Andante*, at the last it is *allegro*.* I have described its reappearance as a metamorphosis of old material into a new character. That is clearly the point, and a very dramatic one, too. Indeed, a famous earlier work of Schubert's, the *Wanderer* Fantasy for piano (November 1822) is a brilliant, inventive, and path-breaking study in such metamorphoses. The score would seem to allow no room for doubt on this point, yet you still find the occasional conductor who doesn't really believe Schubert and who forces the theme out of its hard-won quick tempo back to something like the original *Andante*. A parallel instance — and still more famous — is the return of the brass chorale at the end of the finale of the Brahms First.

The other problem concerns rhythm. When the *Allegro ma non troppo* begins, strings, trumpets, and drums play a marchlike figure in dotted rhythms, followed at once by a rat-tat-tat of triplets in oboes, clarinets, bassoons, and horns. The argument is too complex even to be satisfactorily summarized here, but there is reason to believe that when dotted



Measures 164-179 of the finale in Schubert's manuscript. The figure (with ditto marks) in the top line is the one that so upset the London Philharmonic violinists.

rhythms and triplets occur in the same context, Schubert means them to be reconciled rather than contrasted. In other words, the dotted rhythms are to be played as though they, too, were triplets. When the two occur together on the page, one is looking, not at a compositional device, but at a convention of notation. Bach players are familiar with this problem (and, indeed, with the more general one that some written rhythms are not meant to be read literally): the question is, how far past the end of the 18th century did this notational convention survive? The "triplet school" has had some not disreputable adherents among performers, including Benjamin Britten, Alfred Brendel, and Rudolf Kolisch. But the matter is, to be sure, ambiguous, and in this symphony, Mr. Tennstedt, like most conductors, prefers to read the two patterns as contrasted rather than reconciled.

— M.S.

*The main tempo for the first movement is *Allegro ma non troppo* (quick, but not too much so), and for the coda Schubert indicates *più moto* (quicker).

CHAMBER PLAYERS AT JORDAN HALL

The Boston Symphony Chamber Players open their '77 season this year in a new home — it's Jordan Hall, with the opening concert on Sunday, January 30 at 4 o'clock. This three-concert series (always at 4 o'clock on Sundays; January 30, March 13 and April 17) has subscriptions for sale for only $6, $9 and $12. Orders will be filled if you send your check to Chamber Players Series, Symphony Hall, Boston, MA 02115.

MORE . . .

Most of the material on Webern is technical in nature. The best general essay is still the one Robert Craft contributed to his Columbia album of the complete published works (available on special order). Herbert von Karajan and the Berlin Philharmonic have made a beautiful, almost scandalously sensuous, record of the *Passacaglia;* it is, however, available only as part of a four-record set of orchestral music by Webern, Schoenberg, and Berg (Deutsche Grammophon).

By far the best introduction to Haydn is the Rosemary Hughes book in the Master Musicians series (Octagon). H. C. Robbins Landon has done a fine volume on the symphonies for the B.B.C. Music Guides (University of Washington paperback), and his booklets for the London recordings unter Antal Dorati of the complete symphonies are outstanding. Charles Rosen is especially and marvellously illuminating on Haydn in *The Classical Style* (Viking, and Norton paperback). Of great but more specialized interest: *Joseph Haydn: His Life in Contemporary Pictures,* edited by Laszlo Somfai (Taplinger); *Haydn: Two Contemporary Portraits.* the Haydn biographies of Dies and Griesinger, both of which appeared the year after Haydn's death, elegantly translated and interestingly introduced by Vernon Gotwals (University of Wisconsin, available in paperback); and the expensive, exhaustive, and fascinating *Haydn: Chronicle and Works, Vol. 3,* covering the years 1791-95, edited by Robbins Landon (Indiana University). The incomparable recording of the *Military* Symphony is Eugen Jochum's with the London Philharmonic, available as part of a set of all twelve London symphonies or as a single, coupled with the Symphony No. 99 in E flat (Deutsche Grammophon). The original *lira organizzata* version of the second movement is available on a record of three of those concertos with Hugo Ruf as soloist (Turnabout TV34055S).

The Schubert book by Arthur Hutchings in the Master Musicians series is not bad (Octagon). Specifically on the symphonies, Maurice J. E. Brown's B.B.C. Guide is excellent (University of Washington paperback), and so is the chapter Harold Truscott contributes to the first volume of Robert Simpson's *The Symphony* (Pelican paperback). John Reed's *Schubert: The Final Years* speaks interestingly to the problem of the Symphony No. 9, is generally admirable on biography and sometimes questionable on the music (St. Martin's). Otto Erich Deutsch's compilation, *Schubert: Memoirs by his Friends* is a rich and moving book (Humanities). In *Essays and Lectures on Music,* Donald F. Tovey has two superb and indispensable essays, one general, the other more technical on *Tonality in Schubert* (Oxford). Dvořák's sympathetic essay on Schubert, written in 1894 for *The Century Illustrated Monthly Magazine,* New York, is reprinted as an appendix to John Clapham's fine *Antonin Dvořák: Musician and Craftsman* (St. Martin's) as well as in the Norton Critical Score of the *Unfinished.* Robert Schumann's account of his finding the C major symphony and his description of the piece itself are in *Robert Schumann on Music and Musicians,* translated by Paul Rosenfeld (Norton paperback). The great recordings of the Symphony No. 9 are those by Wilhelm Furtwängler with the Berlin Philharmonic (Turnabout, monaural only) and Arturo Toscanini and the Philadelphia Orchestra (RCA, monaural only, available as a single and in a box with works of Mendelssohn, Debussy, Berlioz, etc.). Among more recent recording, the most satisfying are the ones by George Szell and the Cleveland Orchestra (Odyssey, *not* the later and stiffer one on Angel), Josef Krips and the London Symphony (London), and Otto Klemperer and the Philharmonia (Angel).

—M.S.

Guest Artist

Klaus Tennstedt



Klaus Tennstedt was born in 1926 in Merseburg, Germany, and studied piano, violin and composition at the Leipzig Conservatory. In 1948, he became concertmaster at the Municipal Theater in Hall/Saale, and later conducted there. Subsequently he held conducting posts in Karl-Marx-Stadt, with the Dresden Opera, and in Schwerin, and was a guest conductor with the Gewandhaus Orchestra in Leipzig, the Dresden State Orchestra, the Radio Symphony Orchestra in Berlin, the Comic Opera in Berlin, and the Philharmonic in Brno. He escaped from East Germany in 1971, and later that year became the General Music Director at Kiel. In 1974, he made his American debut with the Boston Symphony, doing two weeks of Brahms and Bruckner, and conducted at Tanglewood in 1975 and 1976. His appearances in the United States this season have been with the Detroit and Chicago Symphony Orchestras. He has been guest conductor with the London Symphony and the Philharmonia Hungarica. Following these performances in Symphony Hall, Tennstedt is scheduled to appear with the Berlin Philharmonic, New York Philharmonic, the Philadelphia Orchestra, and the Toronto, National, Cincinnati, and San Francisco Symphony Orchestras.

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Thursday, 13 January — 8:30-10:15
Thursday 'B' series
Friday, 14 January — 2-3:45
Saturday, 15 January — 8:30-10:15

KLAUS TENNSTEDT conducting:

Mozart: Symphony No. 35 in D major
Haffner, K.385
Mahler: Symphony No. 4
Phyllis Bryn-Julson, soprano

Wednesday, 19 January — 7:30
Open Rehearsal, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 6:45
Thursday, 20 January — 7:30-9:25
Thursday '10' series
Friday, 21 January — 2-4:55
Saturday, 22 January — 8:30-10:25
Tuesday, 25 January — 8:30-10:25
Tuesday 'C' series

SARAH CALDWELL, conducting:

Haydn: Symphony No. 8 in G major, *Le Soir*
Carter: Symphony
Stravinsky: *Petrushka* (1911 version)

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Thursday, 27 January — 8:30-10:15
Thursday 'A' series
Friday, 28 January — 2-3:45
Saturday, 29 January — 8:30-10:15
Tuesday, 1 February — 7:30-9:15
Tuesday 'B' series

MSTISLAV ROSTROPOVICH conducting:

Brahms: Variations on a theme by Haydn
Haydn: Symphony No. 44 in E minor, *Mourning*
Prokofiev: *Alexander Nevsky*
Tanglewood Festival Chorus, John Oliver, conductor
Lili Chookasian, mezzo-soprano

Thursday, 3 February — 7:30-9:20
Thursday '10' series
Friday, 4 February — 2-3:50
Saturday, 5 February — 8:30-10:20

MSTISLAV ROSTROPOVICH conducting:

Schubert: Symphony No. 8 in B minor, *Unfinished*
Shostakovich: Symphony No. 4

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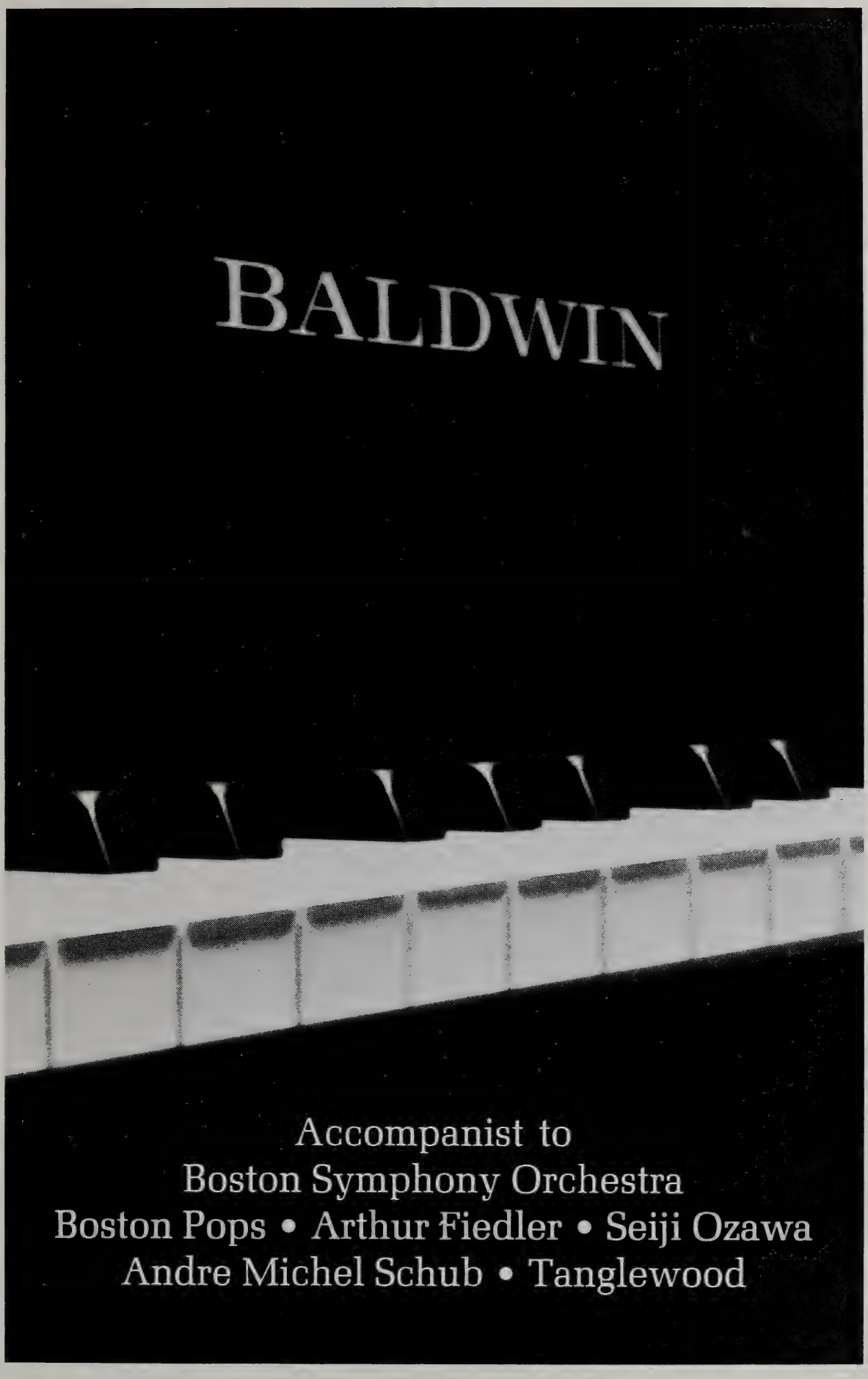
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Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Ninety-Sixth Season



Thursday, 13 January at 8:30
Friday, 14 January at 2
Saturday, 15 January at 8:30

KLAUS TENNSTEDT, *conductor*

MOZART Symphony No. 35 in D major, K.385 *Haffner*

Allegro con spirito
[Andante]
Menuetto
Presto

INTERMISSION

MAHLER Symphony No. 4

Recht gemächlich	pretty easygoing
In gemächlicher Bewegung	at an easygoing pace
Ohne Hast	without haste
Ruhevoll (poco adagio)	serene (on the slow side)
Sehr behaglich	very cosy

Phyllis Bryn-Julson, *soprano*

Thursday and Saturday's concerts will end about 10:15 and Friday's about 3:45.

Deutsche Grammophon and Philips records

Baldwin pianos

Portions of Saturday evening's concert are being recorded by WGBH-TV for telecast at a later time. Occasional scenes of the audience may be used.



First violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
Michael Vitale
Darlene Gray
Ronald Wilkison
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses
William Rhein
Harold D. Hodgkinson chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe
Henry Portnoi

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
William Gibson

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

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Charles Smith
Arthur Press
Assistant timpanist
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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings with the Orchestra on the Deutsche Grammophon label include Berlioz's *Symphonie fantastique* and *La damnation de Faust,* Beethoven's Piano Concerto No. 5 with soloist Christoph Eschenbach, and the complete orchestra music of Ravel. This fall DG has two new Ozawa/BSO collaborations scheduled for release: Berlioz's *Roméo et Juliette* and Charles Ives's Fourth Symphony.

AND IN GENERAL

The BSO performs 12 months a year, in Symphony Hall and at Tanglewood. For more information about any of the Orchestra's activities, please call Symphony Hall at 266-1492 or write Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115.

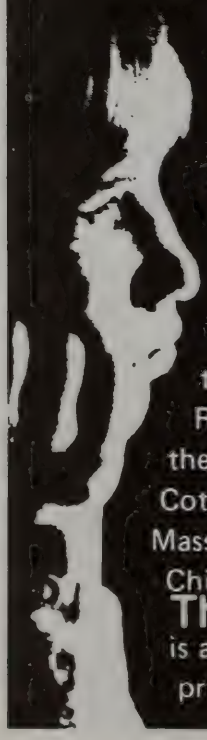


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Notes

Wolfgang Amadeus Mozart
Symphony No. 35 in D major,
K.385 *Haffner*

Johannes Chrysostomus Wolfgangus Theophilus Mozart was born in Salzburg on 27 January 1756 and died in Vienna on 5 December 1791. He composed the Haffner *Symphony in somewhat different form between 20 July and 7 August 1782, and it was played in Salzburg soon after. He revised it in February or March of the following year and led the first performance of its new — and present — shape at the Vienna Burgtheater on 23 March 1783. The earliest known performance of the* Haffner *in Boston was given by the Orchestral Union on 21 December 1859, but it will certainly have been done before that. The Boston Symphony first played it on 9 and 10 January 1885 under Wilhelm Gericke's direction. Later performances were given by, among others, Max Fiedler, Karl Muck, Bruno Walter, Serge Koussevitzky, Georges Enescu, Fritz Reiner, Leonard Bernstein, Charles Munch, Pierre Monteux (at his 85th-birthday concert), and Erich Leinsdorf. The orchestra's most recent performances in Boston were in April 1975, when James Levine conducted, but the work was also played at Tanglewood that summer under Neville Marriner.*

Sigmund Haffner would not think it inappropriate that the town he served as mayor and where he made his fortune as a wholesale merchant named a street for him. But the visitor to Salzburg who perhaps smiles upon seeing the enameled sign that reads *Sigmund Haffner Gasse* does so because that name conjures up music, Mozart's music.

Haffner, who had come from Imbach in the Tyrol, had been a useful friend to the young Mozart and particularly to his father, Leopold, sometimes providing introduction and letters of credit as the two journeyed about Europe. He died in 1772. Four years later, his daughter Marie Elisabeth — Liserl — married Franz Xaver Späth, a shipping agent, and for a garden party on the wedding day, 29 July 1776, the bride's brother, another Sigmund Haffner, commissioned a festive music. That is the *Haffner* Serenade, K.250.

In 1782, the Haffners again had cause to celebrate: the young Sigmund — he was exactly Mozart's age — was ennobled and took the name of von Imbachhausen. This time, too, he wanted music by Mozart. Leopold forwarded the request, Wolfgang having moved to Vienna the year before. The timing, for Mozart, could hardly have been worse. He was, as he wrote to his father on 20 July, "up to his eyeballs in work." He had students. Complications threatened his imminent marriage to Constanze Weber on 4 August. *The Abduction from the Seraglio* had just had a hugely successful premiere at the Burgtheater, and by the 28th he had to arrange the score for wind instruments, "otherwise somebody else will beat me to it and get the profits. And now I'm supposed to produce a new symphony! How on earth can I manage? You have no idea how hard it is to arrange something like that for winds so that it really suits them and yet loses none of its effect. Oh well, I must just spend the night over it, otherwise it can't be done — and for you, dearest father, I'll make the sacrifice. You will for sure get something from me in every mail — I'll work as fast as possible — and so far as haste permits, I'll write well."

On the 27th he writes:

"Mon très cher Père!

You will be surprised to see only the first Allegro, but it has been impossible to do more because I've also had to compose a *Nacht Musique* in a great hurry, but only for winds*, otherwise I could have used it for *you*, too. On Wednesday the 31st, I'll send the 2 minuets, the Andante, and the last movement. If I can, I'll send a march, too, and if not, you'll just have to use the one in the Haffner music, which is *very* much un-

*K.388 (384a) in C minor. We don't know for what person or occasion Mozart wrote this stern, dangerous, unsocial serenade.

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known** — I've written it in D because you like that best."

On the 31st, he again writes to his *très cher Père:* the last movement is ready, but the rest is not, as he is really unwilling to "scribble any old mess." Also he prefers to wait until he has the whole score together because the postage will come cheaper if he can get it all into one package. Somewhere in the next few days he sends the music to Salzburg, all but the march, which follows on 7 August: "I only hope it all arrives in time and that it's to your taste." He adds that "the first Allegro must be played with great fire, the last as fast as possible."

What he sent to Salzburg, then, was not the *Haffner* Symphony we now know, but another serenade with introductory march and two minuets. The march has been identified as that in D major, K.408 no. 2 (K.385a) — with its strong unison opening, it is clearly cousin to the beginning of the symphony proper — but the minuet that came before the *andante* is lost.

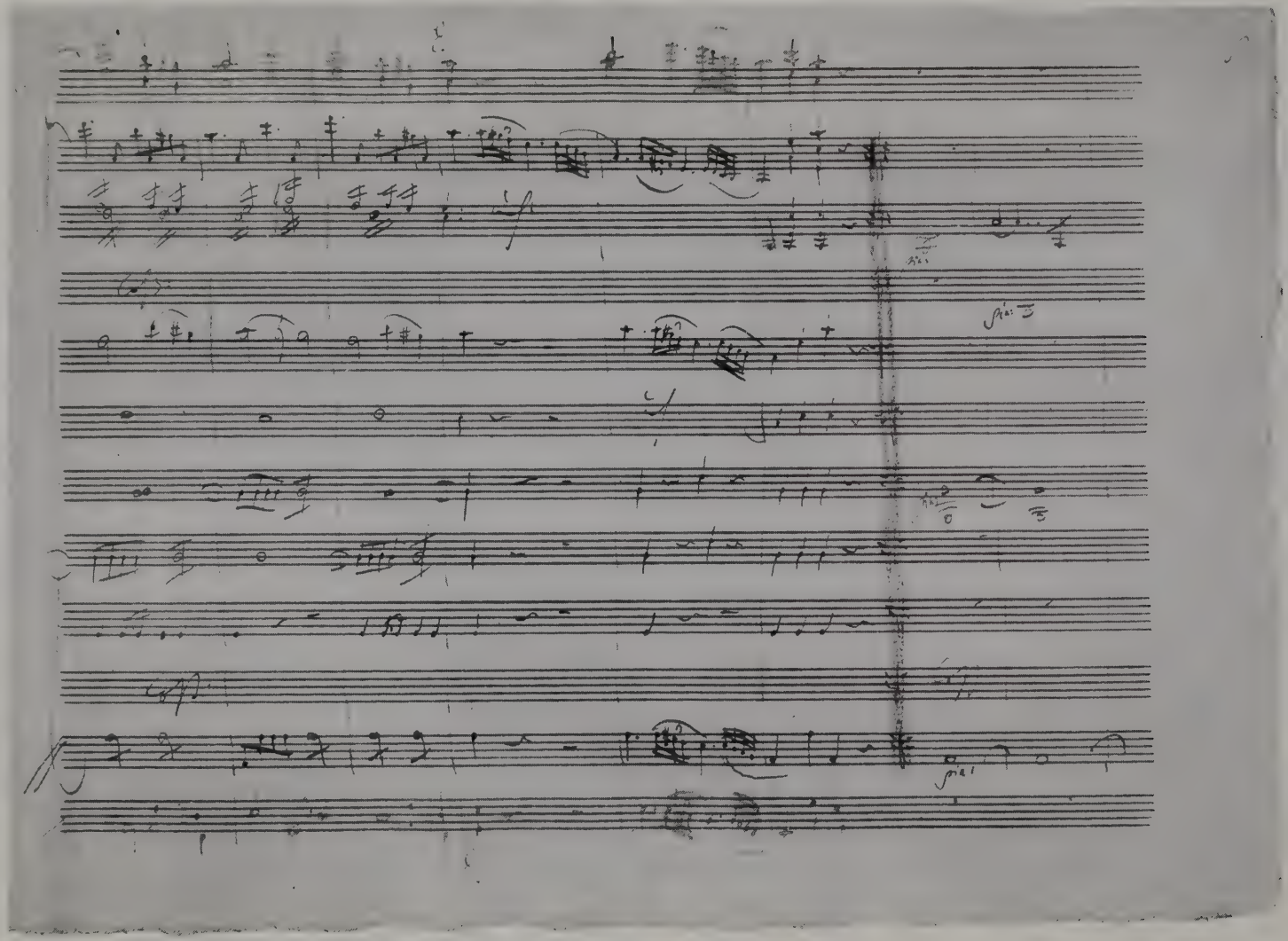
We encounter the piece again in a letter of Mozart's dated 21 December: he has decided to play it at his Lenten concert in Vienna and asks his father to send the score along from Salzburg, a request he has to repeat a couple of times. By 15 February, though, it has arrived, because he writes: "The new Haffner Symphony has positively amazed me, for I had forgotten every single word of it. It must surely produce a good effect." It did. Mozart used it to open his Burgtheater concert on Sunday, 23 March, the program also including two piano concertos, K.415 and K.175 (the latter with a new finale, the Rondo with variations in D, K.382), the *concertante* movement of the *Posthorn* Serenade, K.320, three piano solos, and four arias sung by three singers. The *Haffner* finale closed the program. "I don't think I need tell you much about the success of my concert," wrote Mozart to his father a few days later, "perhaps you've already heard all about it. Enough to say that the theater couldn't possibly have been more crowded and that every box was filled. But what pleased me most of all was that his Majesty the Emperor was present, how delighted he was, and how loudly he applauded me!" And as far away as Hamburg, Cramer's *Magazin der Musik* ran the report of its Vienna correspondent that "the concert was honored with an exceptionally large concourse, and the two new concertos and other fantasies which Herr M. played on the fortepiano were received with the loudest applause. Our Monarch, who, against his habit, attended the whole of the concert, as well as the entire audience, accorded him such unanimous applause as has never been heard of here. The receipts of the concert are estimated to amount to 1,600 gulden in all."

Mozart, as already noted, had converted the *Haffner* from party music to symphony by dropping the introductory (and closing) march and one minuet. He also enriched the sound by adding two flutes and two clarinets to his original orchestra of pairs of oboes, bassoons, horns, trumpets, and kettledrums, plus strings. The new winds have, however, nothing independent to do: they only double what is there already, but the doublings, particularly the ones an octave above or below, are cannily done and make a fine effect. They also occur only in the first and last movements. That they are omitted from the generally quiet *Andante** is not surprising, but their absence from the minuet, which is scored in a grand *tutti* style, is.

Mozart's most provocative alteration, though, is in striking out the double bar with repeat signs at the end of the first movement's exposition. This he does with heavy red crayon. He also puts no repeat signs in the newly added flute and clarinet parts, which go into the empty staves at

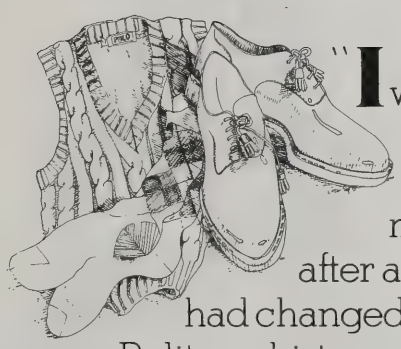
**He means the March in D major K.249, which introduced and wound up the *Haffner* Serenade of 1776. He quotes its first two measures in the letter.

*Actually Mozart put no tempo mark at the head of this movement, but in the letters to his father he always refers to it as the *andante*.



The page of the *Haffner* manuscript where Mozart crossed out the double-bar with repeat-sign at the end of the first movement exposition. The newly added flute parts are on the top line, and the new clarinet parts on the bottom.

the top and bottom of his original pages. As a general rule, certainly, Mozart asks that the exposition of his symphonic first movements be repeated (and those in sonatas, quartets, quintets, etc.). There are, however, three important exceptions, and they occur in the three big symphonies immediately preceding the *Haffner* — No. 31 in D major, K.297 *Paris*, of 1778; No. 33 in B flat major, K.319, of 1779; and No. 34 in C major, K.338, of 1780 (No. 32 in G major, K.318, doesn't count, being simply an overture in the Italian manner rather than a full-fledged symphony). The reasons for the absence of the usual repeat are interesting, but to go into them here would take us too far afield: Hans Keller offers an illuminating discussion in the Mozart essay he contributes to the first volume of Robert Simpson's *The Symphony* (Pelican paperback). Enough to say that in each case some heterodoxy in the distribution of material over the movement is involved. With respect to that, the *Haffner's* first movement is unusual and striking indeed. Immediately after revising the *Haffner*, Mozart began the six string quartets he dedicated to Haydn, his response to Haydn's own six quartets, Opus 33, completed 1781 and published 1782. One of the ways in which Mozart most remarkably differs from Haydn is in being as lavish with material as the other is economical. The *Haffner allegro* is already a response to Haydn, specifically to Haydn's tight-knit monothematicism. We have already seen that this *allegro* "amazed" him when he got it back from Salzburg after not having thought about it for six months. Part of his shock — and delight — will have come from seeing a score in which he had done something unprecedented for him, namely to build an entire movement from which the first idea is virtually never absent and in which no other idea of comparable weight or profile is introduced. Part of the necessity behind the convention of the repeat is that of better acquainting the listener with the material to be developed and then interestingly recapitulated. With the one theme already so dominant, the necessity dis-



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appears, and convention can go with it. Furthermore, the idea of moving powerfully ahead without a formal and literal repetition of 94 measures grows naturally from that so striking tautness. Hence the great crayon slash down the 11th page of the manuscript.

The opening of the symphony is magnificent, and the sources of its energy are twofold. One is, in fact, obvious — the very nature of the musical gesture, the commanding unisons, the tremendous leaps, the violins' crackling grace-notes, the whirring trill, the dynamic silences. The other is the rhythm, the bold asymmetry of the five-measure phrase, three answered by two. Mozart compresses incredibly: the two C sharps in the third measure happen too quickly — for our most banally "normal" expectations, that is — and the silence following them is too short. And to answer an already compressed phrase with one that does not rhythmically "rhyme," but which is in fact still shorter, compounds the effect. The sweet phrases for strings and bassoons that come right after give us properly well-mannered symmetry, and later we shall meet the first idea when it feels like being more expansive, even to the point of stretching beyond four-plus-four normality.

After adventure, the *andante* and minuet come as stuff for relaxation. It is courtly, enchanting Salzburg party-music *in excelsis*, and Jens Peter Larsen perfectly characterizes the trio in the minuet as "a little marvel of unproblematical music-making." The finale is naughty, conspiratorial like the *Figaro* overture, full of surprising extensions and diversions, and as effervescent as the von Haffners' champagne.

— Michael Steinberg

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Gustav Mahler
Symphony No. 4

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna, 18 May 1911. Except for the finale, which dates from February 1892, he composed his Fourth Symphony between June 1899 and April 1901. He continued, however, to tinker with the orchestration on the basis of his experience conducting the work. Mr. Tennstedt uses the score published 1963 by the International Gustav Mahler Society, Vienna, and which incorporates the composer's final revisions, made after the last performances he conducted with the New York Philharmonic in January 1911. Mahler led the first performance of the Symphony No. 4 with the Kaim Orchestra in Munich on 25 November 1901. The soprano was Margarete Michalek. The first American performance was conducted by Walter Damrosch at a concert of the New York Symphony Society on 6 November 1904, with the soprano Etta de Montjau. With Cleora Wood as soprano soloist, Richard Burgin, on 30 and 31 January 1942, conducted the Boston Symphony in the third and fourth movements only. Complete performances followed on 23 and 24 March 1945, also conducted by Burgin, and with the soprano Mona Paulee. Burgin repeated the work in three later seasons, and the orchestra also played it for Bruno Walter, with Desi Halban as soprano soloist. The most recent performances in Boston by the orchestra were given in February 1966, when Erich Leinsdorf conducted and Anne Elgar sang, but in 1971 the work was played at Tanglewood, Colin Davis conducting, and with Judith Raskin. It was most recently heard here at a concert last season by the Boston Civic Symphony Orchestra under Benjamin Zander, with the soprano Diana Hoagland.

Many a love affair with Mahler has begun with the sunlit Fourth Symphony. Mahler himself thought of it as a work whose transparency, relative brevity, and non-aggressive stance, might win him new friends. In the event, it enraged most of its first hearers. Munich hated it, and so did most of the German cities — Stuttgart being, for some reason, the exception — where Felix Weingartner took it on tour with the Kaim Orchestra immediately after the premiere. In a letter of September 1903, Mahler refers to it as "this persecuted stepchild." It at last made the impression he had hoped for at a concert he conducted in October 1904 with the Concertgebouw Orchestra in Amsterdam (the program: Mahler Fourth/intermission/Mahler Fourth).

The very qualities Mahler had banked on were the ones that annoyed. The bells, real and imitated (in flutes), with which the music begins! That chawbacon tune in the violins! What in heaven's name was the composer of the *Resurrection* Symphony up to with this new-found naiveté? Most of the answers proposed at the time were politicized, anti-Semitic, ugly. Today, we perceive more clearly that what he was up to was writing a Mahler symphony, uncharacteristic only in its all but exclusive involvement with the sunny end of the expressive range. But naive? The violin tune, yes, is so popular in tone that we can hardly conceive that

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once upon a time it didn't exist*, but it is also *pianissimo*, which is the first step in perverting its rustic simplicity. Then Mahler marks accents on it in two places, both unexpected. The first phrase ends, and, while clarinets and bassoons mark the beat, low strings suggest a surprising though charmingly appropriate continuation. A horn interrupts them midphrase and itself has the very words taken out of its mouth by the bassoon. At that moment, the cellos and basses assert themselves with a severe "as I was saying," just as the violins chime in with their own upside-down thoughts on the continuation that the lower strings had suggested four bars earlier. The game of interruptions, resumptions, extensions, reconsiderations, and unexpected combinations continues — for example, when the violins try their first melody again, the cellos have figured out that it is possible to imitate it, lagging two beats behind (a discovery they proffer with utmost discretion, *pianissimo* and deadpan) — until bassoons and low strings call "time out," and the cellos sing an ardent something that clearly declares "new key" and "second theme."

"Turning cliché into event" is how Theodor W. Adorno characterized Mahler's practice. Ideas lead to many different conclusions and can be ordered in so many ways: Mahler's master here is the Haydn of the London symphonies and string quartets of the 1790s. The scoring, too, rests on Mahler's ability to apply an original and altogether personal fantasy to resources not in themselves extraordinary. The Fourth

*As a matter of fact, Mahler's biographer, Henry-Louis de La Grange, identifies allusions to two Schubert piano sonatas in this theme and in the one of the finale (respectively first movement of the Sonata in E flat, D.568, and finale of the Sonata in D, D.850). That has an extra fillip of interest for a Boston Symphony audience in that the teacher with whom Mahler studied those sonatas as a boy was Major Higginson's friend, Julius Epstein, who was consulted on countless artistic and technical matters in the early decades of the orchestra's history.

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He could think of the most wonderful titles for the movements of this symphony, he wrote to a friend, but he refused "to betray them to the rabble of critics and listeners" who would then subject them to "their banal misunderstandings." We do, however, have his name for the scherzo: *Freund Hein spielt auf (Death strikes up)**. Alma Mahler amplified that hint by writing that here "the composer was under the spell of the self-portrait by Arnold Böcklin, in which Death fiddles into the painter's ear while the latter sits entranced." Death's fiddle is tuned a whole tone high to make it harsher (the player is also instructed to make it sound like a country instrument and to enter "very aggressively"). Twice, Mahler tempers these grotesqueries with a gentle trio: Willem Mengelberg, the Amsterdam conductor, took detailed notes at Mahler's 1904 rehearsals, and at this point he put into his score that "here, he leads us into a lovely landscape."

**Freund Hein* — literally this could be rendered as Friend Harry — is a fairy-tale bogy whose name is most often a euphemism for Death.

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Luncheon 11:30 A.M. — 3:30 P.M.
Dinner 3:30 P.M. — 1:00 A.M.
Drinking til 2:00 A.M.

(Later, at the magical turn into D major, with the great harp chord and the violin *glissandi* crossing in opposite directions, he writes *noch schöner*, "still more beautiful.")

The *adagio*, which Mahler thought his finest slow movement, is a set of softly and gradually unfolding variations. It is rich in seductive melody, but the constant feature to which Mahler always returns is the tolling of the basses, *piano* under the *pianissimo* of the violas and cellos. The variations, twice interrupted by a leanly scored lament in minor, become shorter, more diverse in character, more given to abrupt changes of outlook. They are also pulled more and

more in the direction of E major, a key that dramatically asserts itself at the end of the movement in a blaze of sound. Working miracles in harmony, pacing, and orchestral fabric, Mahler, pronouncing a benediction, brings us back to serene quiet on the very threshold of the original G major, but when the finale almost imperceptibly emerges, it is in E. Our entry into this region has been prepared, but it is well that the music sound new, for Mahler means us to understand that now we are in heaven.

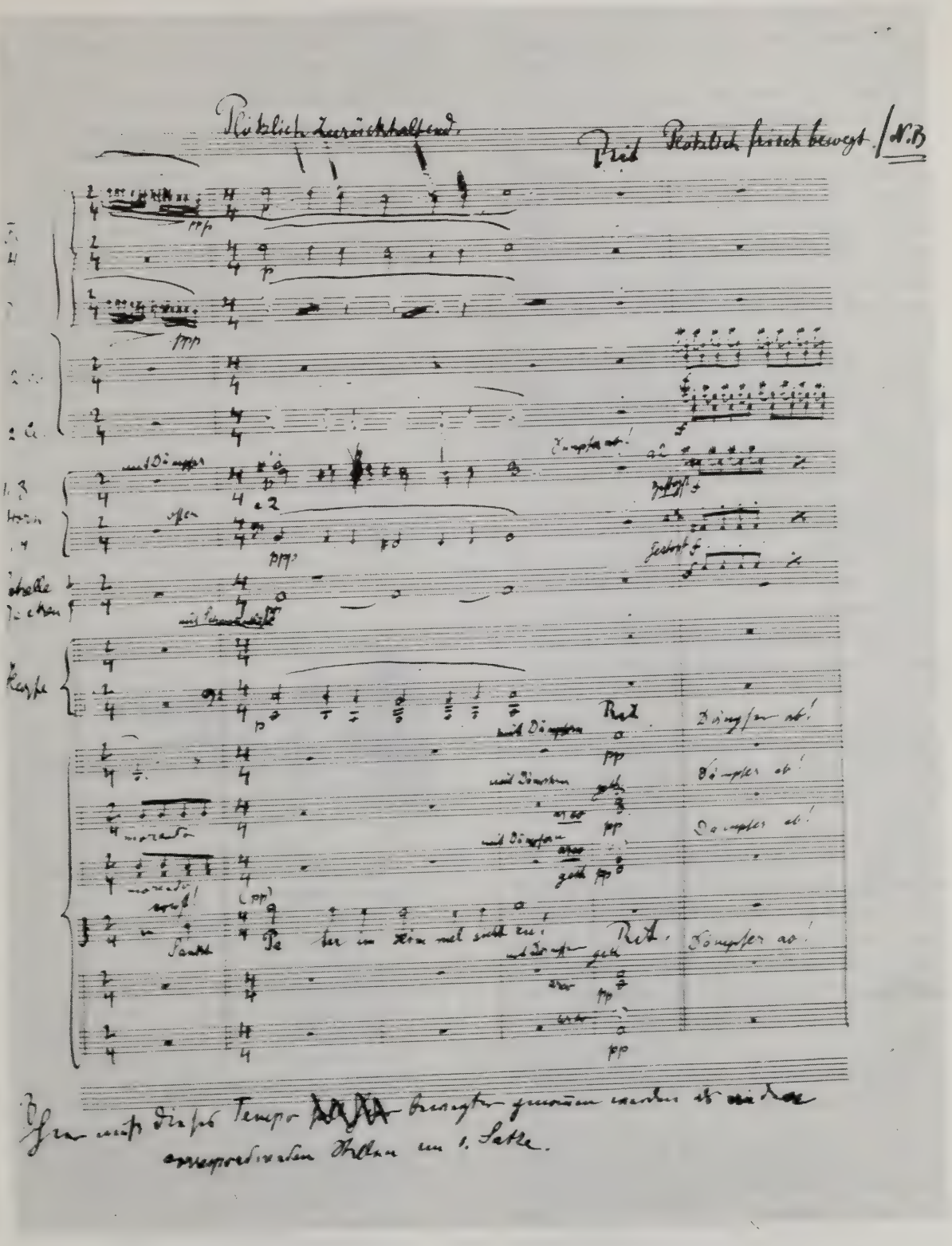
On 6 February 1892, Mahler finished a song he called *Das himmlische Leben (Life in heaven)*, one of five *Humoresques* on texts from *Des Knaben Wunderhorn (The Boy's Magic Horn)*. *Des Knaben Wunderhorn* is a collection of German folk poetry, compiled in nationalist and Romantic fervor just after 1800 by two poets in their twenties, Clemens Brentano and Achim von Arnim. That, at least, is what it purports to be: in fact, the two poets indulged themselves freely in paraphrases, additions, deletions, fixing things so as to give them a more antique and authentic ring, even contributing poems all their own. However that may be, their collection, whose three volumes came out between 1805 and 1808, made a considerable impact, being widely read, discussed, criticized, and imitated. Also a number of composers went to the *Wunderhorn* for texts*, none more often or more fruitfully than Mahler, who began to write *Wunderhorn* songs immediately after completing the First Symphony in 1888 (he had already borrowed a *Wunderhorn* poem as the foundation of the first of his *Traveling Wayfarer* songs of 1884-85). The *Wunderhorn* then touches the Second, Third, and Fourth Symphonies. The *scherzo* of No. 2 was composed together and shares material with a setting of the poem about St. Anthony of Padua's sermon to the fishes, and the next movement is the song *Urlicht (Primal light)*. The Third Symphony's fifth movement



is another *Wunderhorn* song *Es sungen drei Engel (Three angels sang)*, and until about a year before completing that symphony, Mahler meant to end it with *Das himmlische Leben*, the song we now known as the finale of the Fourth. That explains why the Third appears to "quote" the Fourth, twice in the minuet, and again in the *Drei Engel* song: those moments prepare an event that was not, after all, allowed to occur (or to occur only five years and one symphony later).

For that matter, Mahler had to plan parts of the Fourth Symphony from the end back, so that the song would appear to be the outcome and conclusion of what was in fact composed eight years later. From a late letter of Mahler's to the Leipzig conductor, Georg Göhler, we know how important it was to him that listeners clearly understand how the first three movements all point toward and are resolved in the finale. The music, though gloriously inventive in detail, is of utmost cleanness and simplicity. The solemn and archaic chords first heard at *"Sanct Peter im Himmel sieht zu* (St. Peter in heaven looks on)" have a double meaning for Mahler; in this symphony, they are associated with details about the domestic arrangements in this mystical, sweetly scurrile picture

*The Brahms *Lullaby* must be the most famous of all *Wunderhorn* songs.



"Saint Peter in heaven looks on" — from the manuscript of the finale.

of heaven, but in the Third they belong with the bitter self-castigation at having transgressed the Ten Commandments and with the plea to God for forgiveness. Whether you are listening to the Fourth and remembering the Third, or the other way around, the reference is touching. It reminds us, as well, how much all Mahler's work is one work. It is a lovely detail that, just as the symphony began with bells, so it also ends with them — this time those wonderful, deep single harp-tones of which Mahler was the discoverer.

The poem is a Bavarian folk song called *Der Himmel hängt voll Geigen (Heaven is hung with violins)*. Mahler drops the four lines in brackets and makes a few small alterations (we print his version). On the text:

St. Luke's symbol is a winged ox.

St. Martha, sister of Lazarus, is the patron saint of those engaged in service of the needy. In life, St. Luke tells us, she "was cumbered about much serving," and it seems that nothing has changed for her in heaven.

On St. Ursula and the eleven thousand virgins, I quote Donald Attwater's indispensable *Penguin Dictionary of Saints:*

"An inscription on stone found at Cologne records, not very clearly, the rebuilding by one Clematius of a memorial church on the site of the martyrdom there of a number of maidens, of whom no names or other particulars are given. This inscription was cut in the late fourth or early fifth century and it provides all that is known historically about those martyrs who became known as SS. Ursula and the eleven thousand virgins."

"They are not heard of again for some 400 years, when in the ninth century the ramifying legend appears as taking shape. The kernel of its developed form . . . is that Ursula, to avoid an unwanted marriage, departed with her company from the island of Britain, where her father was a king; on their way back from a visit to Rome, they were slaughtered by Huns at Cologne on account of their Christian faith. During the twelfth century this pious romance was preposterously elaborated through the mistakes of imaginative visionaries; a public burial-ground uncovered at Cologne was taken to be the grave of the martyrs, false relics came into circulation and forged epitaphs of non-existent persons were produced. The earliest reference which gives St. Ursula the first place speaks of her ten companions: how these eleven came to be multiplied by a thousand is a matter of speculation* . . . It seems that some young women were martyred at Cologne at an early date, but nothing else remotely resembling historical fact can be said about them." — M.S.

*As the 18th-century philosopher, Georg Lichtenberg, remarked, we call a centipede a centipede because we are too lazy to count to twelve. — M.S.



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D'rum thun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt Alles in sanftester Ruh'!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sanct Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!
Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod!
Sanct Lucas den Ochsen thät schlachten
Ohn' einig's Bedenken und Achten,
Der Wein kost kein Heller
Im himmlischen Keller,
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
Und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben!
Die Gärtner, die Alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Strassen
[Zur Küche] sie laufen herbei.
Sollt ein Fasttag etwa kommen
Alle Fische gleich mit Freuden angeschwommen!
Dort läuft schon Sanct Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Willst Karpfen, willst Hecht, willst Forellen,
Gut Stockfisch und frische Sardellen?
Sankt Lorenz hat müssen
Sein Leben einbüssen,
Sankt Martha die Köchin muss sein.

Kein Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen!
Sanct Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
ermuntern die Sinnen!
Dass Alles für Freuden erwacht.

We enjoy heavenly pleasures
And therefore avoid earthly ones.
No wordly tumult
Is to be heard in heaven.
All live in gentlest peace.
We lead angelic lives,
Yet have a merry time of it besides.
We dance and we spring,
We skip and we sing.
Saint Peter in heaven looks on.

John lets the lambkin out,
And Herod the Butcher lies in wait for it.
We lead a patient,
Innocent, patient,
Dear little lamb to its death.
Saint Luke slaughters the ox
Without any thought or concern.
Wine doesn't cost a penny
In the heavenly cellars.
The angels bake the bread.

Good greens of every sort
Grow in the heavenly vegetable patch.
Good asparagus, string beans,
And whatever we want.
Whole dishfuls are set for us!
Good apples, good pears, and good grapes,
And gardeners who allow everything!
If you want roebuck or hare,
On the public streets
They come running [right into the kitchen].
Should a fast-day come along,
All the fishes at once come swimming with joy.
There goes Saint Peter running
With his net and his bait
To the heavenly pond.
Do you want carp, do you want pike, or trout,
Good dried cod or fresh anchovies?
Saint Lawrence had to
Forfeit his life.
Saint Martha shall be the cook.

There is just no music on earth
That can compare to ours.
Even the eleven thousand virgins
Venture to dance,
And Saint Ursula herself has to laugh.
Cecilia and all her relations
Make excellent court musicians.
The angelic voices
Gladden our senses,
So that all for very joy awake.



Mahler in 1902 — mezzotint engraving by Emil Orlik.



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More . . .

Mozart by Stanley Sadie is a useful basic book, nicely illustrated (Grossman, available in paperback). *The Mozart Companion* edited by H. C. Robbins Landon and Donald Mitchell is a valuable symposium by a dozen scholars (Norton, available in paperback), and Hans Keller's stimulating Mozart essay in Volume One of Robert Simpson's *The Symphony* I have mentioned in the program note on the *Haffner* Symphony. The facsimile of Mozart's manuscript of the *Haffner* is published with a good introduction by Sydney Beck — expensive, but of outstanding interest (Oxford). Neville Marriner's recording with the Academy of St. Martin-in-the-Fields of the *Haffner* is excellent and it includes the march that went before it in its original form as a serenade (Philips, with the Symphony No. 40 in G minor). An outstanding older recording is Sir Thomas Beecham's spirited one of 1938 with the London Philharmonic (Turnabout, with several other Mozart symphonies in performances that characteristically run the range from the superb to the perverse — and not to be confused with the later, more affected and pompous recording on Odyssey with the Royal Philharmonic).

Mahler by Henry-Louis de La Grange is the standard biography, still incomplete, but far enough advanced to include the composition and early performances of the Fourth Symphony — a very large book, extremely detailed, a little defensive in tone, and really invaluable (Doubleday). Alma Mahler's memoirs — *And the Bridge is Love* (Harcourt Brace Jovanovich) — and letters — *Gustav Mahler: Memories and Letters* (Viking) — contain interesting and important material, but one would not wish absolutely to vouch for reliability. *Mahler* by Kurt Blaukopf is a coffee-table book, an indiscriminate squirreling together of this and that, but with wonderful pictures (Oxford). The Fourth Symphony is the subject of Donald Tovey's only Mahler essay, a fine one, and it occurs in Vol. 6

of his *Essays in Musical Analysis* (Oxford, available in paperback).

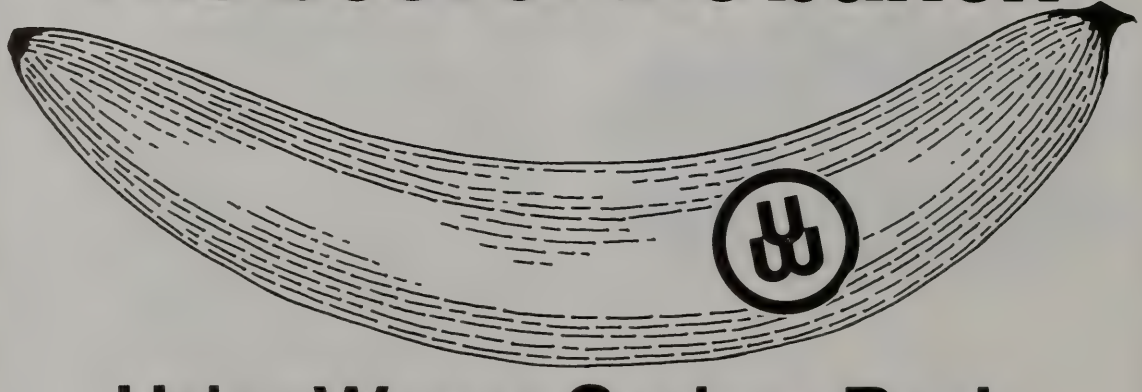
The most beautiful and rewarding recorded performances of the Fourth Symphony are those by Jascha Horenstein with the London Symphony and Margaret Price (Monitor) and James Levine with the Chicago Symphony and Judith Blegen (RCA). The recordings of Otto Klemperer with the Philharmonia and Elisabeth Schwarzkopf (Angel), Paul Kletzki with the Philharmonia and Emmy Loose (Seraphim), and George Szell with the Cleveland Orchestra and Judith Raskin (Columbia), are of exceptional value and interest also. So are two older recordings by conductors with close personal associations to Mahler, Bruno Walter's with the New York Philharmonic and Desi Halban (Odyssey, from 1945, available in phony electronic stereo only) and Willem Mengelberg's with the Amsterdam Concertgebouw and Jo Vincent (Turnabout, from 1939). Walter's is the most unassuming, "unheavy" of all these performances. Mengelberg's interpretation turned, over the course of 35 years, into something close to parody; no one else, however, has realized the sonorous magic of the score so completely (and the pre-war Concertgebouw was a very great orchestra indeed), while Vincent does the most atmospheric singing of all the sopranos. Mahler himself made a player-piano roll of the last movement, which fascinatingly shows where Walter's ideas came from: it is available as part of Leonard Bernstein's complete Mahler symphony album with the New York Philharmonic (Columbia and, in spite of good things like the performances of Nos. 7 and 9, impossible to recommend as a whole), and it may still be findable on a single recording including piano-roll recordings by, among others, Reger, Grieg, and Richard Strauss (Telefunken).

— M.S.

CORRIGENDUM . . .

The performances of Benjamin Britten's *Peter Grimes* at Tanglewood in August 1946 were conducted by Leonard Bernstein, not Serge Koussevitzky, as we stated in the program book for the concerts of 16-18 December. Noted with our apologies to Mr. Bernstein and with our thanks to Mr. John Crabtree for pointing our error out.

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Roland Hayes
3 June 1887 — 1 January 1977



It was a Boston Symphony manager, W. H. Brennan, who told him that no singer of his race could expect a career in classical music, and it was a Boston Symphony music director, Pierre Monteux, who, in 1923, made him the first of his race to appear as a soloist with a major orchestra in this, his country. That would be a simple Bad Guy/Good Guy story had the man at its center been someone other than Roland Hayes. But it was characteristic of Hayes that he made something positive of Brennan's repulse. He decided he had not done enough and he went to Europe to study, to work on languages, to gain experience, to begin to build a career. Facing a German audience inflamed by horror stories about Negro occupation troops in the Rhineland and literally howling with rage, he learned that his career would never be an ordinary one.

He fought the fight on behalf of Paul Robeson, Marian Anderson, Dorothy Maynor, Adele Addison, Leontyne Price, Reri Grist, George Shirley, Seth McCoy, Shirley Verrett, Martina Arroyo, Grace Bumbry, Jessye Norman, Barbara Hendricks, and the many others who came after him. He remembered how he had once stilled an audience in Berlin by singing Schubert's *Du bist die Ruh'* into the teeth of their hate, and he lived to see in his own city a fury and disorder past quieting by any music. He knew the victories he had won, and he also knew that some of the old battles needed to be fought and won over and over.

He was the vanguard and a symbol. He was, as well, an exquisite artist whose singing, with its concentration and its richly sculpted phrasing, could deeply touch you, even in his old age when the once radiant tenor had become a thread. His singing was of captivating elegance, but it also was alive with the fiery and courageous soul of the man who had declined to take Mr. Brennan's advice in the spirit in which it was meant. Man and artist were one in Roland Hayes.

He was very much of his generation in the polish of his demeanor and in his musical delivery. He was vivacious, cultivated, a bit pugnacious, a bit solemn, a bit of a dandy. "Delicate" is the word that most persistently comes to mind — a physical quality, particularly in the light-footed grace of movement, but also a quality of spirit. Virgil Thomson spoke for us all when, on the occasion of Hayes's 75th birthday, he said, "You do the human race an honor to exist."

He was born in Curryville, Georgia, on a plantation where his mother had been a slave. He worked as a field laborer, as a mechanic in an iron foundry, a waiter, a behind-the-screen singer in a movie theater. He first came to Boston in 1911 with the Fisk Jubilee Singers. Here he worked as a clerk for the John Hancock Insurance Company while he studied — "faithfully and intelligently" says the biographical note in the 1923 Boston Symphony program (they would not have used such language about, say, John McCormack) — with Arthur J. Hubbard. When, 51 years ago, he bought his Brookline house, he had become one of a handful of musicians whose recitals filled Symphony or Carnegie Hall three times a season.

He was, in the last years, ill and very tired. Just before he died, a friend visited him. He could no longer recognize her, but when she began to sing softly to him, she touched some part of the essential Roland Hayes. "No," he murmured, "not like that, not 'You-ridice,' it's Ay-oo-ridice."

"Then said Mr. Valiant-for-truth, I am going to my Father's . . . My Sword I give to him that shall succeed me in my pilgrimage, and my courage and skill to him that can get it. My marks and scars I carry with me, to be a witness for me, that I have fought his battles who now will be my rewarder. When the day that he must go hence was come, many accompanied him to the river side, into which as he went he said, Death, where is thy sting? And as he went down deeper, he said, Grave, where is thy victory? So he passed over, and all the trumpets sounded for him on the other side."

Fifth Programme

FRIDAY AFTERNOON, NOVEMBER 16, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 17, at 8.15 o'clock

Dvořák Symphony No. 2 in D minor, Op. 70

I. Allegro maestoso.
II. Poco adagio.
III. Scherzo: Vivace: Poco meno mosso.
IV. Finale: Allegro.

Mozart . . . Aria, "Un aura amorosa" from "Così fan Tutte"

Berlioz Aria ("The Repose of the Holy Family") from "The Flight into Egypt"

Roussel "La Ville Rose" ("The Rosy City") No. 2 of "Evocations"
(First time in Boston)

Two Negro Spirituals
a. "Go Down, Moses."
b. "By-and-By"

Moussorgsky "Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain")
Orchestral Fantasy

SOLOIST
ROLAND HAYES

There will be an intermission of ten minutes after the symphony

For the programme of the PENSION FUND Concert see page 337

City of Boston, Revised Regulation of August 3, 1898.—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
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Guest Artist

Klaus Tennstedt



Klaus Tennstedt was born in 1926 in Merseburg, Germany, and studied piano, violin and composition at the Leipzig Conservatory. In 1948, he became concertmaster at the Municipal Theater in Halle/Saale, and later conducted there. Subsequently he held conducting posts in Karl-Marx-Stadt, with the Dresden Opera, and in Schwerin, and was a guest conductor with the Gewandhaus Orchestra in Leipzig, the Dresden State Orchestra, the Radio Symphony Orchestra in Berlin, the Comic Opera in Berlin, and the Philharmonic in Brno. He escaped from East Germany in 1971, and later that year became the General Music Director at Kiel. In 1974, he made his American debut with the Boston Symphony, doing two weeks of Brahms and Bruckner, and conducted at Tanglewood in 1975 and 1976. His appearances in the United States this season have been with the Detroit and Chicago Symphony Orchestras. He has been guest conductor with the London Symphony and the Philharmonia Hungarica. Following these performances in Symphony Hall, Tennstedt is scheduled to appear with the Berlin Philharmonic, New York Philharmonic, the Philadelphia Orchestra, and the Toronto, National, Cincinnati, and San Francisco Symphony Orchestras.

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Wednesday, 19 January — 7:30
Open Rehearsal, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 6:45
Thursday, 20 January — 7:30-9:25
Thursday '10' series
Friday, 21 January — 2-4:55
Saturday, 22 January — 8:30-10:25
Tuesday, 25 January — 8:30-10:25
Tuesday 'C' series

SARAH CALDWELL conducting:

Haydn	Symphony No. 8 in G major, *Le Soir*
Carter	Symphony No. 1
Stravinsky	*Petrushka* (1911 edition)

Wednesday, 26 January — 7:30
Open Rehearsal, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 6:45
Thursday, 27 January — 8:30-10:15
Thursday 'A' series
Friday, 28 January — 2-3:45
Saturday, 29 January — 8:30-10:15
Tuesday, 1 February — 7:30-9:15
Tuesday 'B' series

MSTISLAV ROSTROPOVICH conducting:

Brahms	Variations on a theme by Haydn
Haydn	Symphony No. 44 in E minor, *Mourning*
Prokofiev	*Alexander Nevsky*

Tanglewood Festival Chorus, John Oliver, conductor
Lili Chookasian, mezzo-soprano

Thursday, 3 February — 7:30-9:20
Thursday '10' series
Friday, 4 February — 2-3:50
Saturday, 5 February — 8:30-10:20

MSTISLAV ROSTROPOVICH conducting:

Schubert	Symphony No. 8 in B minor, *Unfinished*
Shostakovich	Symphony No. 8 in C minor

Tuesday, 8 February — 8:30-10:20
Pension Fund Concert

SEIJI OZAWA conducting:

Mozart	Concerto for Two Pianos, K. 365
Strauss	*Death and Transfiguration*
Schumann	Concerto for Piano, Op. 54

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Men's rooms are located in the Massachusetts Avenue corridor on the first floor next to the elevator and in the left corridor on the second floor next to the coatroom.

There is a Ladies Lounge on the first floor next to the main entrance.

Two lounges, the Hatch Room on the first floor, and the Cabot-Cahners Room on the second, open one hour before concerts and are open during intermissions, with cocktails available.

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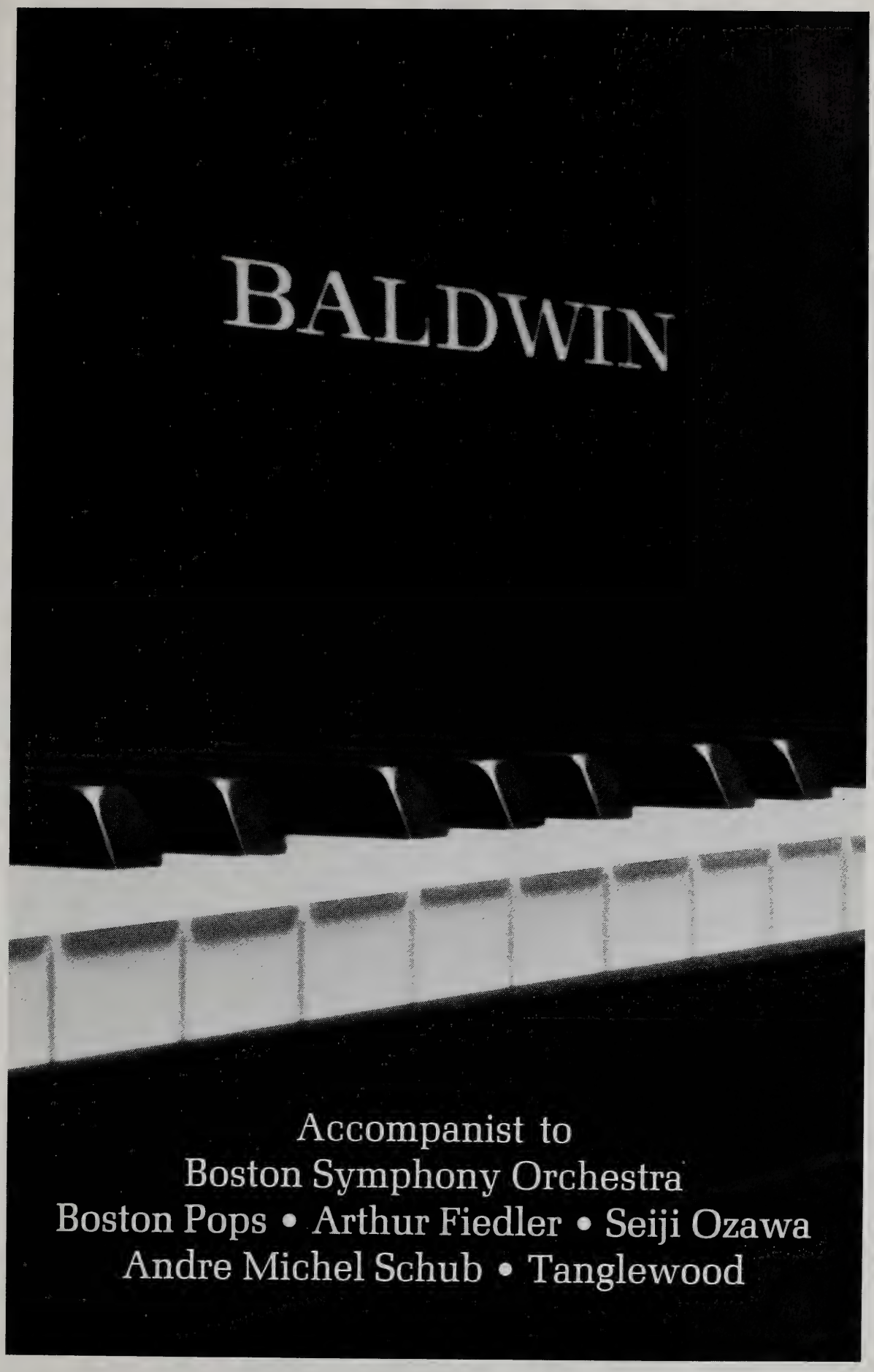
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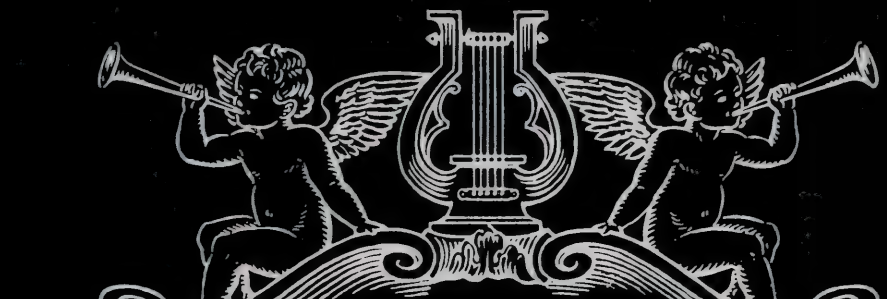
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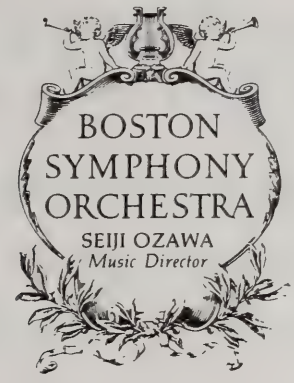
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Ninety-Sixth Season



Thursday, 20 January at 7:30
Friday, 21 January at 2
Saturday, 22 January at 8:30
Tuesday, 25 January at 8:30

SARAH CALDWELL, conductor

HAYDN — Symphony No. 8 in G major, *Le Soir*
Allegro molto
Andante
Menuetto
La Tempesta — Presto

CARTER — Symphony No. 1
Moderately, wistfully
Slowly, gravely — flexible tempo
Vivaciously

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Charles Munch chair
Emanuel Borok
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Helen Horner McIntyre chair
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Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
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Vyacheslav Uritsky
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Burton Fine
Charles S. Dana chair
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Earl Hedberg
Joseph Pietropaolo
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Jules Eskin
Philip R. Allen chair
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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings with the Orchestra on the Deutsche Grammophon label include Berlioz's *Symphonie fantastique* and *La damnation de Faust*, Beethoven's Piano Concerto No. 5 with soloist Christoph Eschenbach, and the complete orchestra music of Ravel. This fall DG has two new Ozawa/BSO collaborations scheduled for release: Berlioz's *Roméo et Juliette* and Charles Ives's Fourth Symphony.

AND IN GENERAL

The BSO performs 12 months a year, in Symphony Hall and at Tanglewood. For more information about any of the Orchestra's activities, please call Symphony Hall at 266-1492 or write Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115.

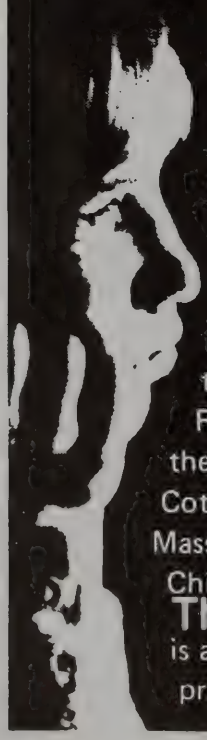


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Notes

Joseph Haydn
Symphony No. 8 in G major, *Le Soir*

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna, 31 May 1809. He composed Le Soir *in 1761 and led its first performance at Esterháza Castle, Eisenstadt, that year. These performances are the first by the Boston Symphony Orchestra.*

The little we know about Haydn's early life comes, for the most part, from three biographies that appeared soon after the composer's death: *Biographische Notizen über Joseph Haydn* by Georg August Griesinger, a Saxon diplomat; *Biographische Nachrichten über Joseph Haydn* by Albert Christoph Dies, a landscape painter from Hanover; and *Le Haydine, ovvero Lettere sulla vita e sulle opere del celebre Maestro Giuseppe Haydn* by Giuseppe Antonio Carpani, a Lombard man of letters. Griesinger, Dies, and Carpani all knew Haydn in his last years in Vienna, and in general their books agree. There is reason, however, to question the accuracy of some of the old gentleman's reminiscences, and one cannot be sure that the writers, all dilettantes in music, always understood him correctly. Carpani, moreover, has been suspected of embroidery.

This much seems beyond doubt: Haydn's father was a wagoner who also did some farming, and there was a lot of singing in the house after working hours. Then, about the time Haydn was six, he was sent to the house of an uncle and aunt for the furtherance of his musical education. From there, he went to Vienna as a cathedral choirboy. By his own account, he listened more than he studied, but acquired a basic education in singing, keyboards, and violin, meanwhile teaching himself out of Johann Joseph Fux's esteemed treatise in composition, *Gradus ad Parnassum*. It is said that Georg Reutter, Haydn's choirmaster at St. Stephen's, wanted to have the boy castrated when his voice began to change, but that may be one of the dozens of apocryphal stories that have proliferated all over Haydn biography. At any rate, by about 1749 he was on his own, and for the next few years he scraped together a minimal living at musical odd jobs: he told Griesinger that on any one Sunday he might find himself playing violin for the Brothers of Mercy in the suburb of Leopoldstadt at eight in the morning, organ in the private chapel of Count Haugwitz two hours later, and singing at St. Stephen's for the 11 o'clock mass, with probably a serenade gig in the evening.

In the middle 50s, he lived upstairs from the celebrated opera librettist, Pietro Metastasio*, who shared his large apartment with an old friend, Niccolò Martinez, Master of Ceremonies at the Papal Nunciature. Metastasio got Haydn an appointment as teacher to the nine-year old Marianna Martinez, a gifted child, and later a favorite duet partner of Mozart's. She was already studying voice with the famous Nicola Porpora, a composer, but best remembered as teacher to some of the most renowned *castrati* of the day, including Farinelli and Caffarelli. For teaching Marinanne, Haydn got free meals in the Metastasio-Martinez household; for accompanying her lessons with Porpora (and soon those of other pupils) and for serving that coarse and irascible eminence as valet, he was renumerated with further training in singing, composition, and Italian.

Not least, through Metastasio, Porpora, and Martinez, Haydn made useful contacts in aristocratic music-loving circles. So he came to be music-master to the

*Not as unlikely as it sounds, for, as Rosemary Hughes puts it in her Haydn book, "the old house, like others of its kind, sheltered a cross-section of Viennese life. Aristocracy lived at street-level, middle-class culture occupied the floors above, and servants, tradespeople and poor devils such as music teachers lived under the roof." By strange chance, the aristocracy on this particular ground floor in the Michaeler-Haus was the Dowager Princess Esterházy, whose sons Haydn would be serving for nearly 30 years.

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household of Baron Carl Joseph Fürnberg, for whom he may have written his first string quartets, and it was on Fürnberg's recommendation that by 1759, perhaps as early as 1757, he at last became a *Capellmeister*. His employer was Count Ferdinand Maximilian Morzin, whose castle was at Lukaveč, near Pilsen. There Haydn wrote his first symphonies (including the Symphony *B* conducted by Seiji Ozawa at these concerts in November 1974) and much music for windband. Soon, financial difficulties obliged Count Morzin to disband his orchestra. One of the guests, however, who had heard it during Haydn's incumbency was Prince Paul Anton Esterházy. His own *Capellmeister*, Gregor Joseph Werner, was in his sixties and failing. Learning that Haydn was free, Paul Anton engaged him as Vice-*Capellmeister*, and on 1 May 1761, the two entered into an arrangement that brought security and stimulating working conditions to the 29-year old composer and lustre to the name of Esterházy.

Certain clauses of the contract are here quoted in full (in the translation of H. C. Robbins Landon, used by kind permission of London Records, Inc., New York):

*The said Joseph Heyden shall be considered and treated as a member of the household. Therefore his Serene Highness is graciously pleased to place confidence in his conducting himself as becomes an honorable official of a princely house. He must be temperate, not showing himself overbearing toward his musicians, but mild and lenient, straightforward and composed. It is especially to be observed that when the orchestra shall be summoned to perform before company, the Vice-*Capellmeister *and all the musicians shall appear in livery and the said Joseph Heyden shall take care that he and all the members of the orchestra follow the instructions given, and appear in white stockings, white linen, powdered and with either a queue or a tie-wig.*

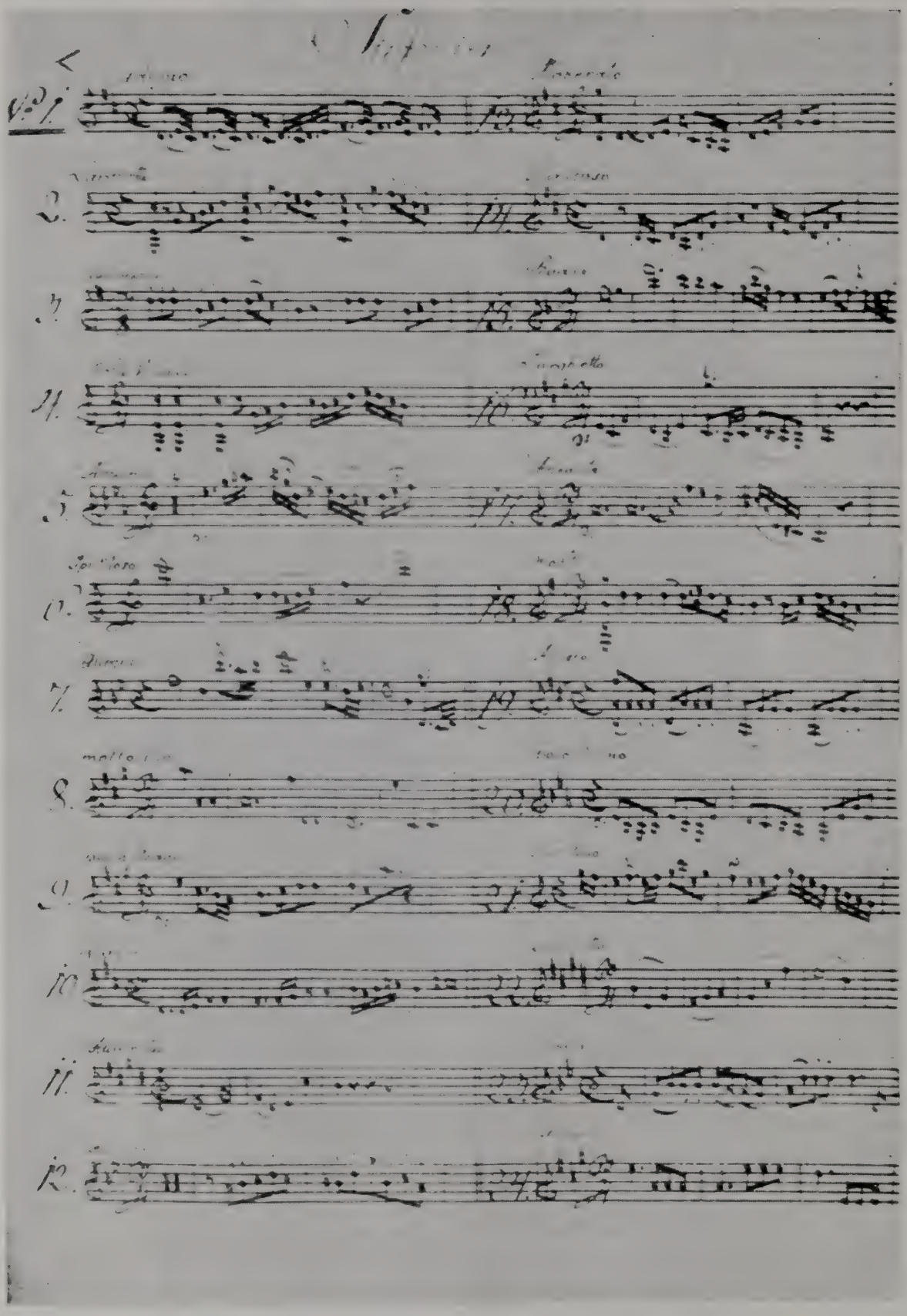
*Whereas the other musicians are referred for directions to the said Vice-*Capellmeister, *he shall therefore take more care to conduct himself in an exemplary manner, abstaining from undue familiarity and from vulgarity in eating, drinking and conversation, not dispensing with the respect due to him, but acting uprightly and influencing his subordinates to preserve such harmony as is becoming to them, remembering how displeasing the consequences of any discord or dispute would be to his Serene Highness.*

*The said Vice-*Capellmeister *shall be under obligation to compose such music as his Serene Highness may command, and neither to communicate such compositions to any other person, nor to allow them to be copied, but he shall retain them for the absolute use of his Highness, and not compose for any other person without the knowledge of his Highness.*

The said Joseph Heyden shall appear daily in the ante-chamber before and after midday, and inquire whether his Highness is pleased to order a performance by the orchestra. On receipt of his orders he shall communicate them to the other musicians, and take care to be punctual at the appointed time, and to ensure punctuality in his subordinates, making a note of those who arrive late or absent themselves altogether.

*The said Vice-*Capellmeister *shall take careful charge of all music and musical instruments, and be responsible for any injury that may occur to them from carelessness and neglect.*

For the rest, the contract stipulated that Haydn be subordinate to Werner in choral music (Werner retained the title of *Capellmeister)* but be independent in other areas; that he give lessons to the female singers so that they "would not forget in the country what they had so expensively learned in Vienna;" that he himself would practice regularly; that he would be paid 400 florins annually (double what he had received at Morzin's); that the contract was for three years, with Haydn obliged to give six months' notice if he wished to leave at the end of that time. The final clause indicated that if his Serene Highness were satisfied with Haydn, "he may look foward to being appointed *Capellmeister."*



A page from the catalogue of Hayden's works, prepared 1805 by the composer's valet and copyist, Johann Elssler. Le Soir *is the third entry in the left column.*

His Serene Highness was a widely-traveled, educated man, an amateur violinist and cellist, and a musical connoisseur of great refinement. Music was something on which he enjoyed spending money: he had a splendid library, and two years before Haydn's appointment, he had sent his concert-master, Luigi Tomasini, himself a composer of repute, on a study trip to Venice. New musicians were engaged along with Haydn, and the personnel in 1761 amounted to one flutist, two each of oboists, bassoonists, and hornists, five violinists, two cellists, and a bass player. The violists needed in *Le Soir* would have been borrowed from the parish church or from a neighboring town. Many of the regular musicians doubled on other instruments; Haydn himself would have directed such a symphony from the harpsichord.

Haydn told Dies that Prince Paul Anton had suggested a Morning, Noon, and Night triology of symphonies. *Le Matin* (No. 6 in D major) begins with a sunrise, and *Le Soir* ends with a storm, but if any more programmatic detail was built into the three works we don't know what it was. They were, at any rate, Haydn's introduction to his new patron and his new orchestra. The former he wished to persuade that in his new Vice-*Capellmeister* he had found an inventive, resourceful musician; to the latter he wanted to make a statement of confidence in their musicianship and virtuosity. A movement like the operatic recitative for violin in *Le Midi* (No. 7 in C major) will have delighted Esterházy and flattered Tomasini. Two things distinguish these first Esterházy symphonies: their expansiveness after the brevity of most of the Morzin symphonies (*A*, *B*, 1-5, 10, 11, 15, 18, 19*), and the

*The familiar numbering of Haydn's symphonies is the work of the great Rumanian-born scholar and composer, Eusebius Mandyczewski. His list, made 70 years ago, was a pioneering effort in modern Haydn scholarship; since then, however, much information has come to light, and we now know that Mandyczewski's ordering, particularly of the earlier symphonies, was not always correct.



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prevalence of solos, which turns these works, as Robbins Landon puts it, into "a breathtaking fusion of suite, symphony, *concerto grosso*, solo concerto, and *divertimento*." In *Le Soir*, Haydn gives us first a very quick movement, concerned with one theme only, and full of rhythmic and harmonic surprise. The *andante* presents the concertmaster, the leader of the second violins, and the principal cellist as soloists. The bassoonist has solos as well, but is more often occupied lending firmness and his special *timbre* to the bass line. As in *Le Matin* and *Le Midi*, the bass player steps forward with a solo in the trio of the minuet. Then *La Tempesta*, with raindrops in the violins, lightning in the flute, and a brilliant finish for all.

— Michael Steinberg

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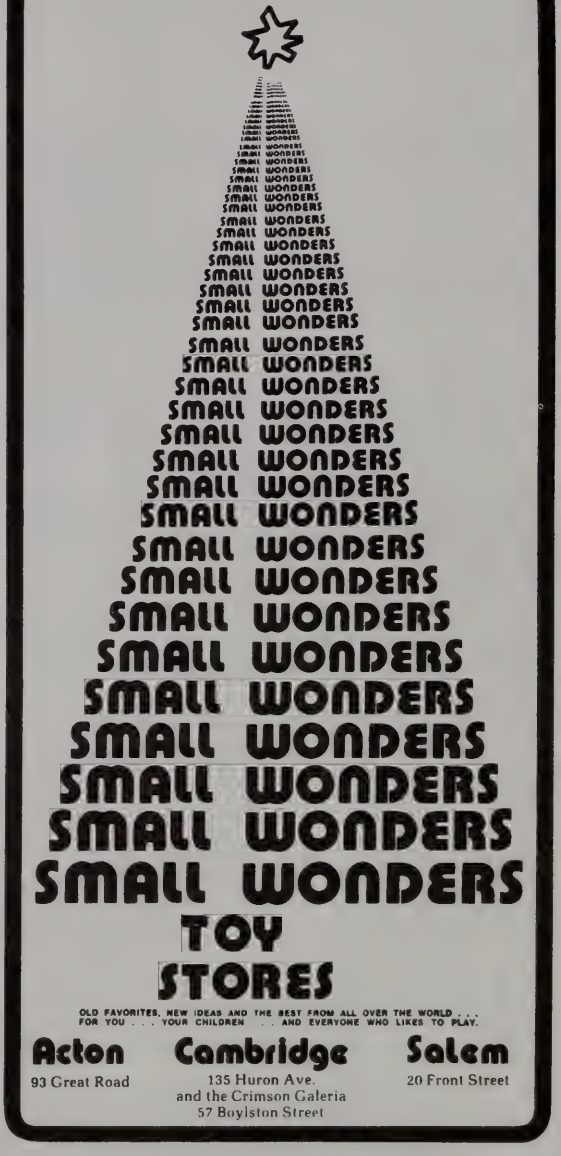
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ELLIOTT CARTER
Symphony No. 1

Elliott Cook Carter, Jr. was born on 11 December 1908 in New York City and now lives there and in Waccabuc, New York. Drawing to some extent on material from his 1936 ballet score Pocahontas, *he wrote his Symphony No. 1 — there is no Symphony No. 2, but the new work to be given its premiere by Pierre Boulez and the New York Philharmonic on 17 February is called Symphony for Three Orchestras — in 1942, completing it in Santa Fe, New Mexico, on 19 December of that year. Howard Hanson and the Eastman-Rochester Symphony Orchestra gave the first performance at the 14th Annual Festival of American Music, Rochester, New York, on 27 April 1944. The Symphony, which is dedicated to the composer's wife, Helen Frost-Jones Carter, was revised in 1954. These performances are the first in Boston.*

Like Haydn's *Le Soir*, Carter's Symphony is an early essay by a composer whose mature work is much more familiar than his beginnings. Carter "took" piano as a boy, hating Chopin, scales, and the rest of it, and not until high school did he really make contact with music. The music teacher at the Horace Mann School was Clifton Furness. His classes dealt with the traditional three B's, but after hours and on weekends, Furness took his bright, Beethoven-hating student to concerts of modern music and also to meet his friend, Charles Ives. Carter sometimes went as Ives's guest to the Saturday afternoon Boston Symphony concerts in Carnegie Hall, was immensely excited by Stravinsky's *Rite of Spring*, practised Scriabin on the piano, heard Stokowski conduct Varèse, attended the Sunday afternoon sessions in the 14th-Street loft of Katherine Ruth Heyman, pianist, mystic, and theosophist, who played Scriabin, Schoenberg, Ives, and Griffes. He heard Arabic, Indian, and Balinese music, went to the Chinese opera, looked at modern painting, saw the films of Eisenstein and Pudovkin, heard Mayakovsky recite, and went many times to see the Moscow Art Theater's *Carmencita and the Soldier*. With his father, a well-to-do lace importer, he traveled to Europe several times, and there he bought scores and sheet music — particularly the works of Schoenberg, Berg, and Webern, because Paul Rosenfeld, a critic he admired, said they were important — and also books of theory and analysis. When it came time to go to college, he chose Harvard "because of its proximity to the Boston Symphony and to all the advanced musical activity that was then going on under Koussevitzky."

Carter's account in *Flawed Words and Stubborn Sounds*, a book of conversations with Allen Edwards, continues: "When I got there, though, I began to have annoying experiences of enrolling in music courses only to discover that the professors involved couldn't stand one single thing about contemporary music and considered Koussevitzky's modernist activity at the Boston Symphony an outright scandal. Indeed, I found that no one could understand why I wrote what I did when I tried doing harmony exercises, just as I couldn't understand why I should write harmony exercises at all. In fact, I used to discuss with the late Dr. Davison (then a teacher of choral composition and director of the Harvard Glee Club)

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why one should write choral music that sounded like Mendelssohn and Brahms when I disliked (at the time) the way this sounded. He never gave me an answer that convinced me then. Now I can understand why it might have been worthwhile, but at the time I felt there should be a way of teaching that would help a composer write the kind of music he really wanted to write. It's very much harder for me now, as a sometime teacher, to be sure what sort of pedagogy would accomplish this. Certainly I would have been glad if somebody at Harvard had explained to me what went on in the music of Stravinsky, Bartók, and Schoenberg, and had tried somehow to develop in me the sense of harmony and counterpoint that these composers had, without going through all that traditional stuff, which I didn't like. But this was the order of the day, and finally I got very angry and decided not to study music as an undergraduate . . . In the end, however, I took my M.A. in music at Harvard, studying with Holst, who suddenly appeared as an exchange professor. Up to that time, from 1926 to 1931, the only person on the faculty really interested in modern music was Walter Piston, who was very sympathetic, having just come back in 1928 from studying with Nadia Boulanger."

But there was Koussevitzky; there was the experience of singing — "as a hoarse tenor" — Bach in a cantata club and Stravinsky's new *Oedipus Rex* in the Glee Club with the Boston Symphony; the Boston Pops concerts, then under the direction of that remarkable Italian musician, Alfredo Casella (and a public failure for exactly the reasons that made them appealing to the young Carter); the visits to the Cambridge house of the composer, Henry F. Gilbert, a highly individual and undeservedly forgotton figure; the Chicago Opera coming to town with Mary Garden in *Pelléas et Mélisande;* the books and lectures of Alfred North Whitehead; reading William Carlos Williams, Marianne Moore, T.S. Eliot, e.e. cummings, Joyce, D.H. Lawrence, Gertude Stein (the Harvard English department stopped at Tennyson); talk with his own contemporaries like James Agee, Harry Levin, and Lincoln Kirstein.

After Harvard, and in emulation of Walter Piston and Aaron Copland, Carter decided to go to Paris to study with Nadia Boulanger. From her, at last, he received the technical and analytical grounding in new music for which he had hungered. The move to Paris was one he undertook virtually without support from home: Carter's father was appalled by and implacably opposed to the frivolity of a career as composer, and neither parent ever came to take any interest in Carter's work or to gather any sense of its value. When Carter returned to America as a composer with a solid command of craft, he wrote informed and perceptive criticism for *Modern Music* and other periodicals; served as music director for Ballet Caravan, the first company his old Harvard friend, Lincoln Kirstein, started for George Balanchine, and thus ancestor to the New York City Ballet; and joined the faculty of St. John's College, Annapolis, where, within the scope of the Great Books program, he taught mathematics and Greek as well as music.

It was hard for him, in the midst of all this, to find time for composition, and he was already beginning to discover that he was a slow writer. In 1942, he took time off for composition exclusively, and the Symphony No. 1 is the harvest of that year. It is an open and lovely American pastoral, and as such, seems unconnected to *The Rite of Spring* and to the other modern works that excited him in the 20s and that made him determined to become a composer. During the depression, Carter recalled later, "the musical world here had taken a new turn, toward a kind of populism which became the dominating tone of the entire musical life*."

*The most familiar examples of that new populism are certain of Aaron Copland's pieces of that period — *El Salón México, Billy the Kid* (written for Ballet Caravan), *An Outdoor Overture* — which startled, perhaps even dismayed some of the admirers of the First Symphony, the Short Symphony, and the Piano Variations. — M.S.



Helen and Elliott Carter, summer 1975

Carter's response to his "natural desire to write something many people could presumably grasp and enjoy easily at a time of social emergency" was, then, an act of social consciousness, and one he viewed with some doubt at a quarter century's retrospect. Audiences, he said, did not go along with this kind of music. They "just wanted to hear Beethoven and Brahms and Mozart. They were — and still are — in the position I was in as a little boy, when it comes to modern music — they aren't able to distinguish very much about any of these things; they just know new music doesn't sound very much like Brahms, and that's about all, as far as I can see. In fact, I probably should have known better than to try writing works like my First Symphony and *Holiday Overture* in a deliberately restricted idiom — that is, in an effort to produce works that meant something to me as music and yet might, I hoped, be understandable to the general musical public I was trying to reach for a short period after writing *Pocahontas*." The irony of Carter's career was that he made immense impact at last with another work composed during a year off in the Southwest, this one, however, written absolutely to please himself, and un-

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compromising in its demands on performers and listeners — the String Quartet No. 1 (1951). At that moment, the present and the past were connected in the composer's life. This, at last, is the music that grew directly out of those stunning experiences in the 20s. Elliott Carter had hatched unmistakably as Elliott Carter, and the String Quartet No. 1 begins the series of witty, dramatic, masterful works that continued with two more quartets (each of which was awarded a Pulitzer Prize), the Sonata for Flute, Oboe, Cello and Harpsichord, the Variations for Orchestra, the three concertos of the 60s, the Brass Quintet, and the Elizabeth Bishop song cycle, *A Mirror on Which to Dwell.*

But history is one thing and listening to music another. This modestly scored symphony — flutes (one doubling piccolo), oboes, clarinets, bassoons, horns, trumpets, all in pairs, plus trombone, kettledrums, and strings — is a kind of by-way in Carter's evolution, but it is a work of singular and touching charm. Some of its thematic material goes back to the original piano version of *Pocahontas* as first performed by Ballet Caravan at the Ogunquit Playhouse, Maine, in August 1936. Carter later thought that the ballet score contained elements too disparate to live happily with one another. Accordingly, a kind of sorting out took place in which the more chromatic elements became the revised orchestral *Pocahontas* of 1938-39, while some of the more diatonic ones were incorporated into the Symphony. The rewriting of the Symphony in 1954 involved a tightening of the structure and, at the same time, the enrichment of harmonic and orchestral detail. The first movement is a continuous spinning out and development of the idea heard right at the beginning in the conversation of clarinet and horn. The second movement evokes hymn-tunes, and the finale, its counterpoint more and more adventurous, and with high spirits on the increase, suggests the world of country fiddling and barn dances. To anticipate an often asked question, the thoroughly American themes are all Carter's own.

— M.S.

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Igor Stravinsky
Petrushka

Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on 5 June 1882 (old style) or 17 June 1882 (new style) and died in New York City on 6 April 1971. He composed Petrushka *at Lausanne and Clarens, Switzerland, at Beaulieu in the South of France, and in Rome, between August 1910 and 26 May 1911. The first performance was given by Serge Diaghilev's Russian Ballet at the Théâtre du Châtelet, Paris, on 13 June 1911. Scenario, scenery, and costumes were by Alexandre Benois, whose name appears on the title-page as co-author of these* "scenes burlesques" *and to whom the music is dedicated. The choreography was by Michel Fokine. Pierre Monteux conducted, and the principal roles were taken by Vaslav Nijinsky as Petrushka, Tamara Karsavina as the Ballerina, Alexander Orlov as the Moor, and Enrico Cecchetti as the Magician. It was also Monteux who conducted the first concert performance on 1 March 1914 at the Casino de Paris, with Alfredo Casella playing the piano solo.* Petrushka *came to the United States with the Russian Ballet and was danced here for the first time at the Century Theatre, New York City, on 24 January 1916, Ernest Ansermet conducting, and with Léonide Miassine (later Massine), Lydia Lopokova, and Adolf Bolm. The same cast gave the work at the Boston Opera House on 4 February 1916 (see p. 22).*

The first hearing of any of the Petrushka *music at a Boston Symphony concert was on 26 November 1920, when Pierre Monteux conducted a suite consisting of the Russian dance from the first scene and the whole of the second and fourth scenes. Raymond Havens played the piano. In later years, Serge Koussevitzky, Richard Burgin, Stravinsky himself, Ernest Ansermet, Leopold Stokowski, and Erich Leinsdorf all conducted suites put together in various ways from the full score, the pianists including Jesús María Sanromá, Lukas Foss, Bernard Zighera, Claude Frank, and Richard Woitach. Leonard Bernstein was the first conductor to give the complete 1911 score at a Boston Symphony concert: that was in January 1948, and the pianist was Lukas Foss. The 1911 version has been performed since by Pierre Monteux and, most recently, by Erich Leinsdorf in January and February 1971, with Newton Wayland at the piano. In 1946, Stravinsky reorchestrated* Petrushka, *the new edition being generally identified by the date of its publication as "the 1947 version." In February 1946, the composer conducted a hybrid suite at a pair of Boston Symphony concerts, playing the first tableau in the revised version, just finished, and the fourth in the 1911 original. Since, Eleazar de Carvalho (with Bernard Zighera), Jorge Mester (with Newton Wayland), Seiji Ozawa (with Michael Tilson Thomas), Alain Lombard (with Newton Wayland), and Michael Tilson Thomas (with Jerome Rosen), have conducted the 1947* Petrushka.

The original Petrushka *is scored for four flutes (one doubling piccolo), four oboes (one doubling English horn), four clarinets (one doubling bass clarinet), four bassoons (one doubling contrabassoon), four horns, two cornets, two trumpets (one doubling high trumpet in D), three trombones, tuba, kettledrums, bass drum, cymbals, gong, triangle, tambourine, snare-drum, xylophone, glockenspiel, off-stage snare-drum and long drum, two harps, piano, celesta, and strings. The 1947 score slims this down to three each of woodwinds (with doublings as before), four horns, three trumpets, the rest — except for needing only one harp — being as in 1911. At these performances Sarah Caldwell conducts the complete 1911 version.*

Here is more young man's music. In 1910-11, Stravinsky was just short of Haydn's age at the time of his first three symphonies for Prince Esterházy. But far more than Haydn at 29 or Carter at 33, Stravinsky at 28 was a fully developed artistic personality, dazzlingly and completely himself. *The Firebird* had had an immense success when Diaghilev produced it at the Paris Opera: on 25 June

1910, Stravinsky became a celebrity — for life. During the last days of finishing the *Firebird* orchestration, he had a dream in which he had witnessed "a solemn pagan rite: wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring." This suggested music, which indeed he began to compose — a perplexing task, as it turned out, for, while he could play the complex rhythms he imagined, he did not know how to write them down. He thought of the work as a symphony, but when he played the music to Diaghilev, that great impresario at once saw its possibilities for dance. Eager to consolidate the success of *The Firebird*, he urged Stravinsky to forge ahead with *The Rite of Spring*. Stravinsky agreed, but found that what he really wanted after *Firebird* was the change and refreshment of writing a short of *Konzertstück* for piano and orchestra: "In composing the music, I had in mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of *arpeggi*. The orchestra in turn retaliates with menacing trumpet-blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet." This — a portion called *Petrushka's Cry* ("after Petrushka, the immortal and unhappy hero of every fair in all countries") and the Russian Dance — was the music Stravinsky played for the astonished Diaghilev, who had gone to visit the composer at Lausanne, expecting of course to find him hard at work on *The Rite of Spring*. Once again, Diaghilev was quick to perceive the possibilities of what Stravinsky was up to. Quickly, the two sketched the outlines of a ballet, agreed on a commission fee of 1,000 roubles, and decided that the scenario should be worked out by Alexandre Benois, the painter who had been one of Diaghilev's original advisers at the founding of the Russian ballet, who had conceived or designed some of the most famous of the Diaghilev productions, including *Schéhérazade* and *Les Sylphides*, and who had loved puppet theater since



Alexander Benois' view of Stravinsky working on *Petrushka* in Rome.



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boyhood. Stravinsky lost some weeks of working time when he came down with nicotine poisoning in February 1911, but for the rest, the collaboration went smoothly, and on 26 May, in his room at the Albergo d'Italia, Rome — the Ballet was playing an engagement at the Costanzi Theater — the last bars were written down. Just 18 days later *Petrushka* went on stage, and it was yet another triumph. The Paris orchestra required a little persuading at first, and not long after, the Vienna Philharmonic told Monteux the score was *Schweinerei* and tried to sabotage its performance. (They could not foresee what would be in store for them when Stravinsky returned to his project about spring in pagan Russia.)

The first and last scenes are public, the middle two private. The curtain rises to show Admiralty Square, St. Petersburg, in the 1830s. It is a sunny winter's day, and the Shrove-Tide Fair is in progress. Crowds move about. Not everyone is quite sober. Two rival street dancers, one with an organ-grinder and the other with a music-box, entertain. Drummers draw the crowd's attention to an old magician, who descends from his theater, plays the flute, and presents his three puppets, Petrushka, the Ballerina, and the Moor. Touching them with his flute, he brings them to life, and, to the amazement of all, they too step down from the theater and perform a Russian dance in the midst of the crowd.

The second scene is set in Petrushka's room. Its walls are black, decorated with stars and a crescent moon. The door leading to the Ballerina's room has devils painted on it. A scowling portrait of the Magician dominates the space. When the curtain rises, the door of the cell is opened and a large foot kicks Petrushka inside. The preface to the score tells us that "while the Magician's magic has imbued all three puppets with human feelings and emotions, it is Petrushka who feels and suffers most. Bitterly conscious of his ugliness and grotesque appearance, he feels himself to be an outsider, and he resents the way he is completely dependent on his cruel master. He tries to console himself by falling in love with the Ballerina. She visits him, and for a moment he believes he has succeeded in winning her. But she is frightened by his uncouth antics and she flees. In his despair, Petrushka curses the Magician and hurls himself at his portrait, but succeeds only in tearing a hole in the cardboard wall of his cell."

Scene Three takes us to the Moor's room, papered with a pattern of green palm-trees and fantastic fruits against a red ground. The Moor is brutal and stupid, but attractive to the Ballerina. She comes to visit him and succeeds in distracting him from the coconut with which he is playing. Their scene together is interrupted by the jealously enraged Petrushka, whom, however, the Moor quickly throws out.

The last scene takes us back to the fairgrounds, but it is now evening. Wetnurses dance, then a peasant with a trained bear, and after that a fairly boiled merchant with two gypsy girls. Coachmen and stable-boys appear, first doing a dance by themselves and then one with the wetnurses. Finally, a group of masqueraders comes in, including a devil, goats, and pigs. Shouts are heard from the little theater. The scene of something wrong spreads to the dancers, who gradually stop their swirling. Petrushka runs from the theater, pursued by the Moor, whom the Ballerina is trying to restrain. The Moor catches up with Petrushka and strikes him with his sabre. Petrushka falls, his skull broken. As he plaintively dies, a policeman goes to fetch the magician. He arrives, picks up the corpse, shakes it. The crowd disperses. The magician drags Petrushka toward the theater, but above the little structure, Petrushka's ghost appears, threatening the magician and thumbing his nose at him. Terrified, the magician drops the puppet and hurries away.

Five of the melodies heard in the two fairground scenes are actual Russian folksongs. The waltzes sentimentally played on cornet, flutes, and harps in the third tableau are by Joseph Lanner, Austrian violinist and composer, friend and



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colleague of Johann Strauss Sr. In the opening scene, the music for the first street-dancer — the tune for flutes and clarinets, accompanied on the triangle — is one Stravinsky heard played regularly on a barrel-organ outside his hotel room in Beaulieu. It is a music-hall song called *Elle avait un' jambe en bois.* Later it turned out that the song was in copyright, and arrangements were made for Emile Spencer, its composer, to be paid a royalty whenever *Petrushka* was played*. Of the two sections that Stravinsky first played for Diaghilev in August 1910, the Russian Dance is of course the one that occurs in the first scene. *Petrushka's Cry* became the music for the scene in Petrushka's room. Those are the two places in which *Petrushka* is closest to retaining its originally imagined character as a *Konzertstück* for piano and orchestra. One of the undeniable peculiarities of the finished *Petrushka* score is the way Stravinsky managed gradually to forget all about the piano, an inattention for which, to some extent, he made amends in his 1946-47 rescoring.

— M.S.

*Forty-four years later, Stravinsky again found that unwittingly he had taken on a collaborator. The *Greeting Prelude* he wrote for Monteux's 80th birthday, and which was first performed for Monteux by the Boston Symphony Orchestra under Charles Munch on 4 April 1955, is based on *Happy Birthday.* Stravinsky assumed "this melody to be in the category of folk music, too, or, at least, to be very old and dim in origin. As it turned out, the author [Clayton F. Summy] was alive, but, graciously, did not ask for an indemnity."

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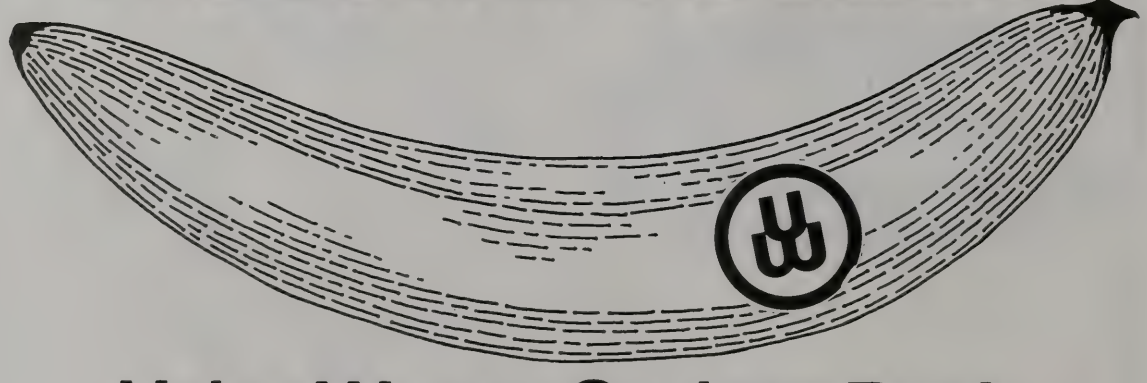
Petrushka comes to Boston . . .

Diaghilev's Russian Ballet brought Petrushka *(or* Pétrouchka*) to the Boston Opera House in February 1916. Here is part of H. T. Parker's review in the* Boston Evening Transcript *of 8 February:*

Thus, *Pétrouchka* mimed and danced for the second time in Boston last evening, conveys so much to so many a faculty that it is hard to isolate the impression of Stravinsky's music from the swarming sensations of the whole. Obviously, it is music written with wholly delineative and enforcing purpose. The sounds of a folk-fair, like that which fills the stage in the first and final scenes of the ballet, are bound to be hard, rough and discordant and Stravinsky shapes the matter and the manner of his music so that it shall bear them unmitigated, and even enhanced, to his watching hearers. If two hurdy-gurdies are playing in rivalry, as they are quite likely to do in such a place and time, then shall the orchestra sound with their jangling voices in trumpery tunes. The dances that the folk dance are sure to be stoutly rhythmed and rude-voiced and so the brass-choir beats out the rhythm and blares out the tune until the whole stage, the whole auditorium and every step on the one and every ear in the other ring with them. When the Ballerina dances for her beloved Blackmoor, tootling upon her toy trumpet meanwhile, there is just one sort of tune that suits in such a situation such as empty-headed like automation of a puppet show, viz., the cheap and common tune of ballet music at its lowest terms that the cornets of the orchestra smirk out again and again.

Scarcely a detail of the action on the stage escapes Stravinsky. A newcomer to the fair leads a dancing bear across the scene and for the moment the orchestra lumbers and grunts with the passage of the clumsy beast. Yet all this is not merely the fortuitous and expert delineation of externals. Stravinsky's imagination runs much deeper amd finer. Piteous little Pétrouchka returns to his box, his spirit riven with the impotent love for the disdainful Ballerina. He tortures himself with his grief and longing; he beats himself against the barriers of fate; he imagines himself wooing and winning her, and in the next instant feels the futility in this relentless world of all the little ruses with which he would beguile her; of all the little charms that he would display before her; of even the great affection that moves him to such vanities. He flings his little puppet-body about the box; he beats the air with his puppet-arms and legs; he contorts his blank puppet-face with whatever mood or

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impulse is for the instant upon him. While Mr. Massin [sic.], miming Pétrouchka, is projecting all these things upon the spec-- tator's eye, so Stravinsky's music is projecting them upon his ear until the two imparting means bring irresistible illusion. Thus the spectator knows and feels only Pétrouchka's emotions. Yet as the eye simultaneously sees his puppet-like contortions, so the music both mirrors these motions and bears the passions within of which they are the futile and comic expression. It is music of outward shows and inner moods; it is music of grotesquerie, and it is music of tragedy.

As it should, the purpose of this music has altogether conditioned Stravinsky's procedure with it. If keys must jangle to gain the delineation or the enforcing suggestion that he seeks, jangle they do. If for like end progression or modulation must rasp the ear, Stravinsky lets it rasp it, mindful that at the same time it is enkindling the listening imagination to illusion. If vivid suggestion engenders strange juxtaposition of chords, side by side, none the less, they go. If timbre must be superposed on timbre to gain such an illusion of a particular sound as that of two hand organs, Stravinsky superposes them accordingly. If his characterizing purpose as in this and that scene of Pétrouchka himself, can be best accomplished by the voice of a piano, then that instrument is not only joined to the orchestra but the other instruments are made subordinate to it or even silent beside it. In all this procedure Stravinsky seeks and gains the exact sensation that he would convey to his audience. He does not spare and he does not waste a note in the process. The imagined end stands clear; the applied means, used with equal imagination, accomplish it and straightway he goes forward briefly, directly.

The wonder of this music is similarly two-fold. On the one side is the wealth of delineative and characterizing imagination that can so transmute into tones and individualize there every essential personage, every essential incident, and every outstanding quality in *Pétrouchka* conceived as mimed and danced drama and picture; that can fasten upon every salient detail in all three and embody it in the music; that can summon and maintain the illusion of a puppet tragedy in all its grotesque externals and all its inner ironies. On the other stands the imagination in resources and in the application of them that makes Stravinsky such a master of rhythms and timbres as music even in this fortunate day hardly knows, and that makes him hardly less a master of all the other delineative and characterizing means of present music. Whatever he will seems ready at its call. Melody in the conventional sense, as in *L'Oiseau de Feu* or his opera of *Le Rossignol*, as yet unknown in performance in America, answers as readily as do the biting chords or the piercing timbres of this or that passage in *Pétrouchka*. He can write music of a wondrous, sensuous richness and beauty, as in *L'Oiseau de Feu;* and he can write music that is all astringent suggestion and penetration as he has in *Pétrouchka*. In both he can write music that is as marvellously lucid, direct, and economical in the chosen tonal speech; music that may sound thin to ears long accustomed to a lush, harmonic, and instrumental procedure, but that in very thinness has a new intensity and precision of voice.

Above all, this two-fold imagination may have given him the courage — no less precious and no less essential — to write in his own way for his own ends; to let his intent condition his form and procedure, as he quietly ignored the conventions and devised his own expressive means after his own fashion to achieve to the full the taste he had set before him.

Whatever else the Russian Ballet has done in Boston, it has made known to it, as none but it could do since Stravinsky writes now almost wholly for the stage, the remarkable music of one of the most illustrious composers of our time and in true and vivid images.

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MORE . . .

The best introduction to Haydn is the Rosemary Hughes book in the Master Musicians series (Octagon). H. C. Robbins Landon has done a fine volume on the symphonies for the B.B.C. Music Guides (University of Washington paperback), and his booklets for the London recordings under Antal Dorati of the complete symphonies are outstanding. The Griesinger and Dies biographies are elegantly translated and interestingly introduced by Vernon Gotwals as *Haydn: Two Contemporary Portraits* (University of Wisconsin, available in paperback). Dorati's recording of the Symphony No. 8, *Le Soir,* is the liveliest, but it comes only in a six-record album with Symphonies 1-19 (London). There are good single recordings by Karl Ristenpart and the Saar Chamber Orchestra (Nonesuch) and by Wilfried Böttcher and the Vienna Festival Orchestra (Turnabout), both records being completed by *Le Matin and Le Midi.*

Flawed Words and Stubborn Sounds, Elliott Carter's book of conversations with Allen Edwards, is published by W. W. Norton. The rather unsatisfactory recording of Carter's Symphony No. 1 by the Louisville Orchestra under Robert Whitney is now out of print, and there has been no other.

Stravinsky by Eric Walter White is a big book, full of interesting detail, not all of it accurate (University of California). Roman Vlad's *Stravinsky* has interesting comment on the music (Oxford, available in paperback), while *Stravinsky* by Robert Siohan, not always sympathetic to the composer's musical aims, is worth knowing for some of the biographical material and for the many pictures (October House, available in paperback). Stravinsky's rather close-mouthed autobiography is in print (October House, and Norton paperback), but of the books of conversations with Robert Craft that were intended to supplement, even to supplant it, only the last two, *Themes and Episodes* and *Retrospectives and Conclusions* (both Knopf), neither the most interesting nor the most authentic, are currently available. *Stravinsky in the Theater,* edited by Minna Lederman, is an exceptionally valuable collection of essays (Da Capo paperback). *Petrushka* is included in the Norton Critical Scores: the volume gives the score of the 1911 version and a heap of illuminating supplementary material, chosen and in part written by Charles Hamm (available in paperback). There is excellent and relevant material also in Richard Buckle's *Nijinsky* (Simon and Schuster) and in Prince Peter Lieven's *The Birth of the Ballets-Russes* (Dover paperback).

Stravinsky in his later years performed only the 1947 version of *Petrushka,* and his characteristically taut, sharp-edged performance is of that really rather different score (Columbia). For the 1911 version, your best bet is Pierre Boulez with the New York Philharmonic (Columbia), though Pierre Monteux's recording with the Boston Symphony has fine passages as well as being of historic and topical interest (RCA).

—M.S.



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Sarah Caldwell

Sarah Caldwell was giving violin recitals before she was ten. Born in Maryville, Missouri, and brought up in Arkansas, she was graduated from high school at 14 and went on to study at Hendricks College and the University of Arkansas, coming finally as a scholarship student to the New England Conservatory. It was here that she discovered her love for opera. Her first production, when she was not yet 20, was of Vaughan Williams' *Riders to the Sea* at Tanglewood. Following that performance, Serge Koussevitzky appointed her to the faculty of the Berkshire Music Center's opera department. Later, in 1957, while on the staff of the opera department at Boston University, Miss Caldwell founded the Boston Opera Group, whose first production was the enthusiastically received American premiere of Offenbach's *Voyage to the Moon* (a work she was many years later to perform at the White House for an audience of astronauts and space scientists). Her company, now called The Opera Company of Boston, has produced more than 40 works, including, along with standard repertory, Luigi Nono's *Intolleranza*, Schoenberg's *Moses and Aron*,, Rameau's *Hippolyte et Aricie*, *The Trojans* and *Benvenuto Cellini* by Berlioz, Prokofiev's *War and Peace*, and *Lulu* by Alban Berg. She has staged several works for the New York City Opera.



Sarah Caldwell — sculpture by Ann Pollon

Miss Caldwell made her debut as an orchestral conductor when she opened the 1975-76 season of the Milwaukee Symphony. Since, she has conducted the New York Philharmonic in a Pension Fund concert of music by women composers, the New Orleans Philharmonic-Symphony, the Indianapolis Symphony, and the Pittsburgh Symphony. In January 1976, she made her Metropolitan Opera debut conducting Verdi's *La Traviata*. These concerts are her first with the Boston Symphony Orchestra.





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Thursday, 27 January — 8:30-10:15
Thursday 'A' series
Friday, 28 January — 2-3:45
Saturday, 29 January — 8:30-10:15
Tuesday, 1 February — 7:30-9:15
Tuesday 'B' series
MSTISLAV ROSTROPOVICH conducting:
Brahms: Variations on a theme by Haydn
Haydn: Symphony No. 44 in E minor, *Mourning*
Prokofiev: *Alexander Nevsky*
Tanglewood Festival Chorus, JOHN OLIVER, conductor
Lili Chookasian, mezzo-soprano

Thursday, 3 February — 7:30-9:20
Thursday '10' series
Friday, 4 February — 2-3:50
Saturday, 5 February — 8:30-10:20
MSTISLAV ROSTROPOVICH conducting:
Schubert: Symphony No. 8 in B minor, *Unfinished*
Shostakovich: Symphony No. 8

Tuesday, 8 February — 8:30-10:30
Pension Fund Concert
SEIJI OZAWA conducting:
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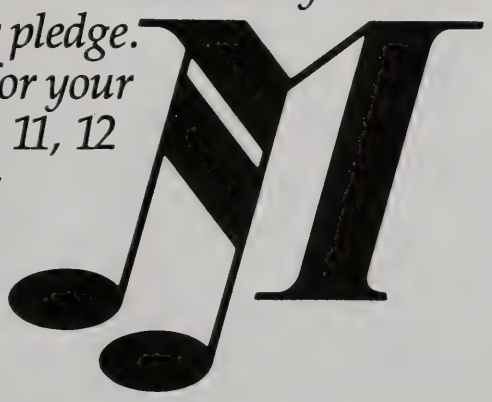
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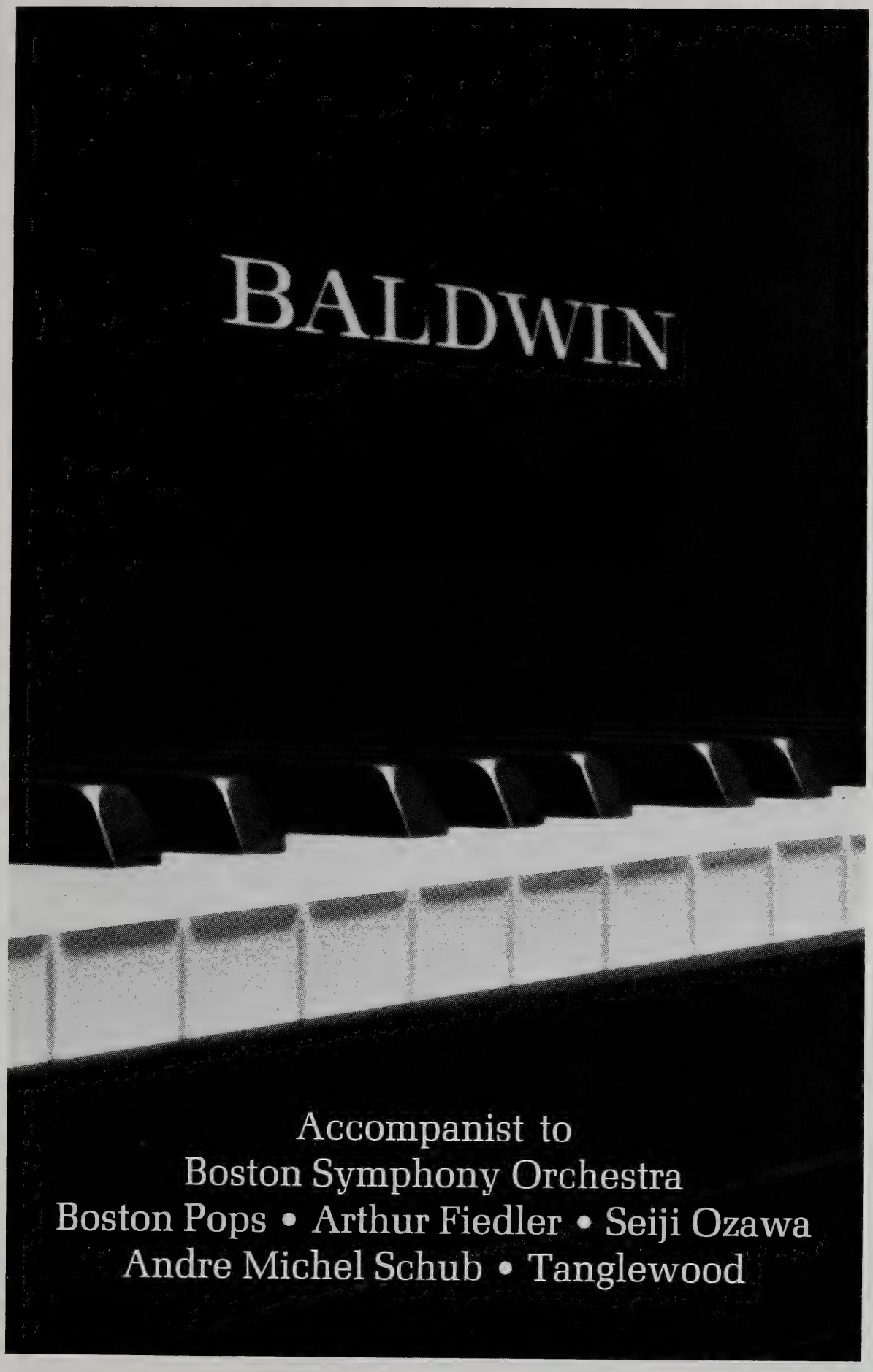
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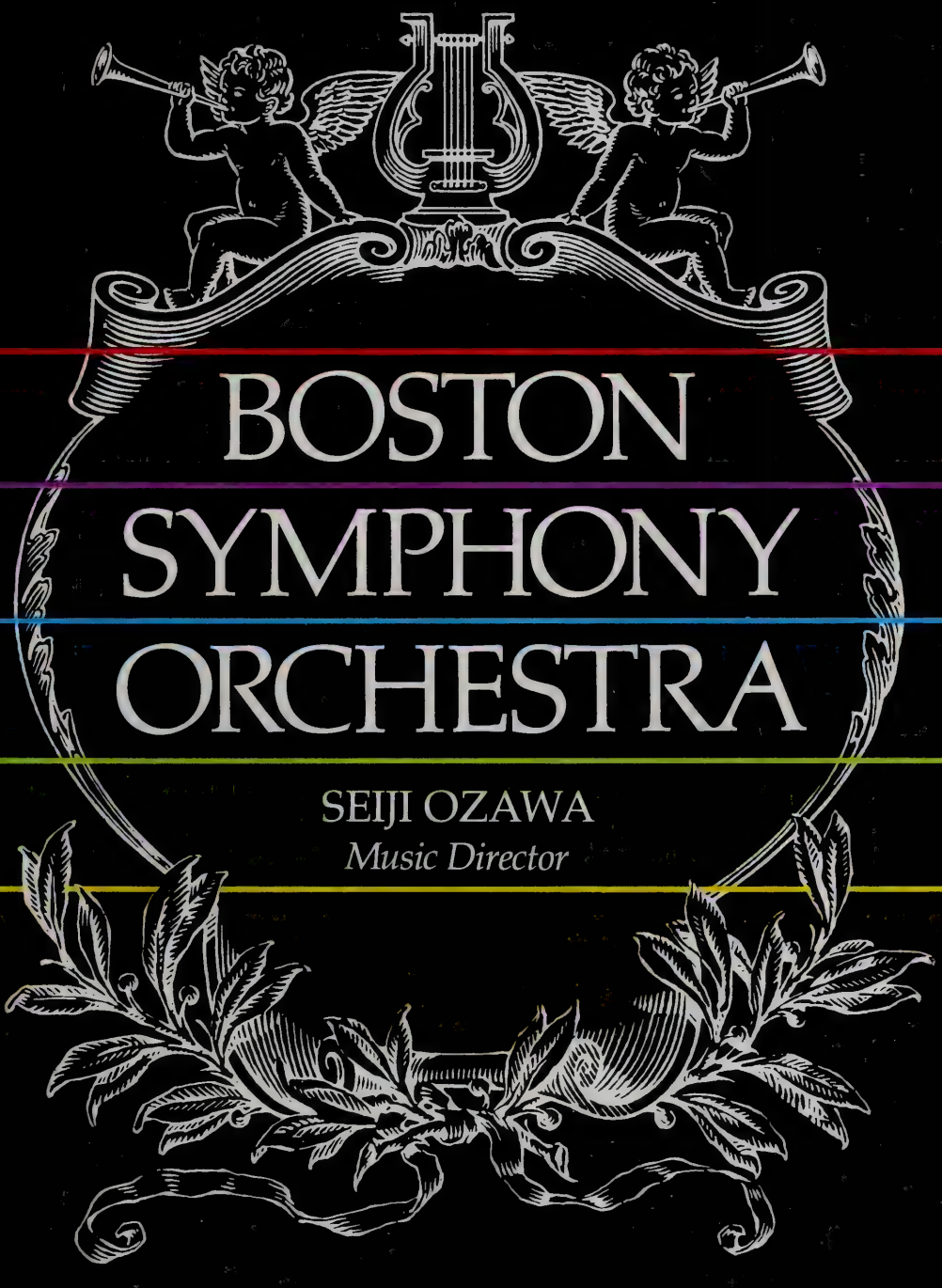

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Saturday, 29 January at 8:30
Tuesday, 1 February at 7:30

MSTISLAV ROSTROPOVICH, Conductor

BRAHMS Variations on a theme by Haydn, Opus 56a

Chorale St. Antoni — Andante
I. Poco più animato
II. Più vivace
III. Con moto
IV. Andante con moto
V. Vivace
VI. Vivace
VII. Grazioso
VIII. Presto non troppo
Finale — Andante

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Menuetto — Allegretto (Canone in diapason)
Adagio
Finale — Presto

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Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
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Michael Vitale
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Philip R. Allen chair
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Harold D. Hodgkinson chair
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Helen Sagoff Slosberg chair
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André Come
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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings with the Orchestra on the Deutsche Grammophon label include Berlioz's *Symphonie fantastique* and *La damnation de Faust,* Beethoven's Piano Concerto No. 5 with soloist Christoph Eschenbach, and the complete orchestra music of Ravel. This fall DG has two new Ozawa/BSO collaborations scheduled for release: Berlioz's *Roméo et Juliette* and Charles Ives's Fourth Symphony.

AND IN GENERAL

The BSO performs 12 months a year, in Symphony Hall and at Tanglewood. For more information about any of the Orchestra's activities, please call Symphony Hall at 266-1492 or write Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115.

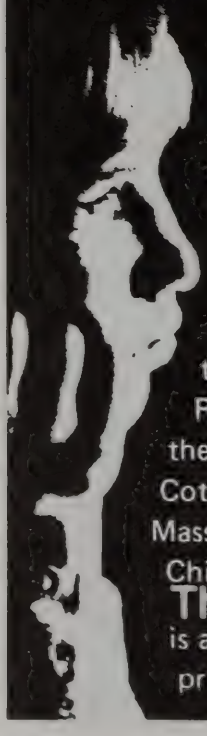


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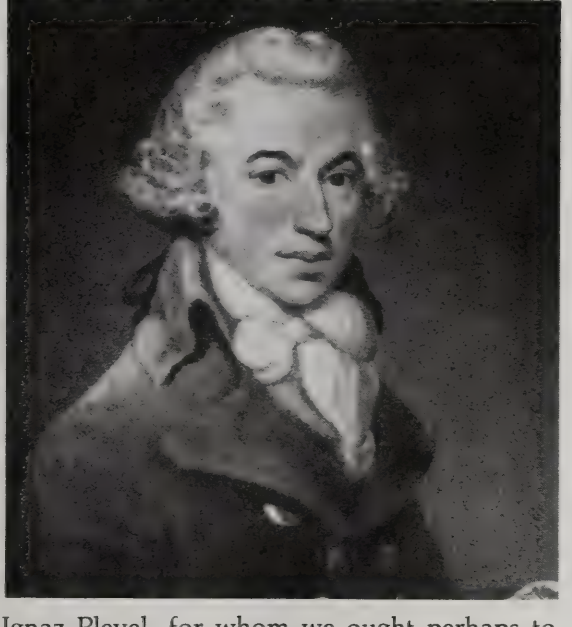
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Notes

Johannes Brahms
Variations on a theme by Haydn,
Opus 56a

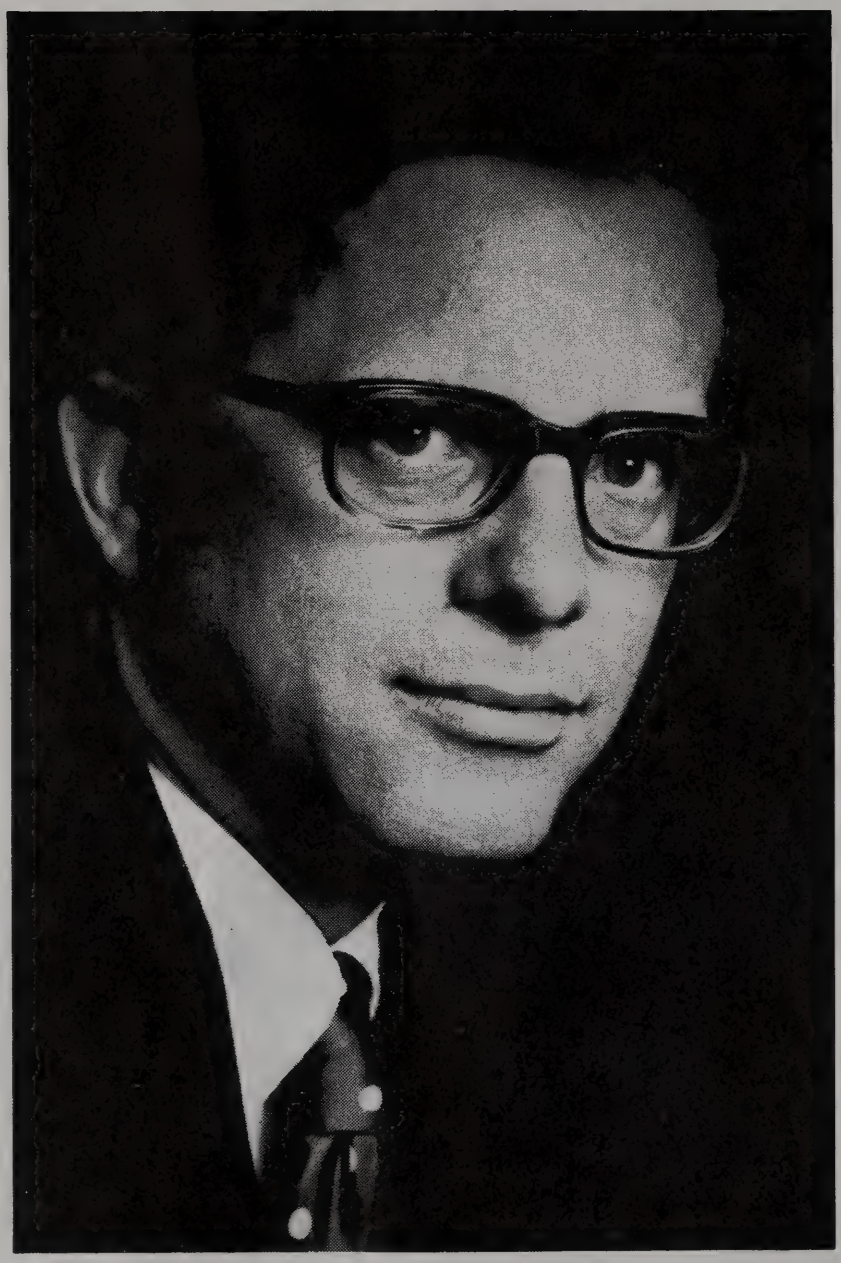
Johannes Brahms was born in Hamburg, 7 May 1833, and died in Vienna on 3 April 1897. Working from sketches made in Spring 1873 (or possibly late 1872), he composed these variations, but for two pianos and in the form now known as Opus 56b, in May, June, and early July 1873. The first hint of their other, and now far more familiar life as a piece for orchestra is in a letter of 4 September 1873 to his publisher, Fritz Simrock, and, more obliquely, in a request on the 1st of that month for a supply of orchestra manuscript paper. It may be that the idea of orchestrating the work came to him only after he had tried out the two-piano version with Clara Schumann in Bonn on 20 August. At any rate, the orchestral score was quickly completed, so that Brahms was able to send it to Simrock on 4 October. The letter accompanying the package for the first time attaches Haydn's name to the work, previously referred to simply as "Variations for two pianofortes" and "Variations for orchestra." The composer conducted the first performance at a Vienna Philharmonic concert, 2 November 1873. As for the two-piano version, the performance by Hans von Bülow and Charles Hallé in Manchester, England, on 12 February 1874, is the first of which we have certain record. The performance in Boston by the Theodore Thomas Orchestra on 31 January 1874 was probably the first in America. The Boston Symphony Orchestra first played the variations on 5 and 6 December 1884, Wilhelm Gericke conducting, and it has been programmed since by, among others, Arthur Nikisch, Emil Paur, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Ernest Ansermet, Charles Munch, Erich Leinsdorf, and Eugene Ormandy. The orchestra's most recent performances in Boston were given in April 1965 under the direction of Aaron Copland, but Seiji Ozawa conducted the work at Tanglewood in 1971.

Not the least of Brahm's oddities was his informed connoisseurship of old music. For example, he participated as contributing editor to many scholarly publishing projects, among them the complete editions of Handel, Mozart, Schubert, Chopin, and Schumann, and he prepared publications of works of Couperin and Carl Philipp Emanuel Bach. He was a serious collector of musical manuscripts and, as a very young man, he began to make copies of works that came his way and that interested him. These he collected in a folder marked "Copies of outstanding masterpieces of the 16th-18th centuries for study purposes," a practice he kept up until about 1870. In that collection we find a sheet with the *Andante* of Haydn's Symphony No. 16 in B flat on one side and on the other, some music labeled "Second movement of a divertimento for wind instruments by Haydn. *Chorale St. Antoni.*" The side with the movement from the symphony is dated November 1870. The side with the *Chorale St. Antoni* is not dated, and in his new edition of the Variations (Norton), Donald M. McCorkle says that "from its appearance [it] seems to have been copied at a different time, probably later." We don't know, then, exactly when Brahms first saw the theme on which, in 1873, he made these beautiful variations. We do



Ignaz Pleyel, for whom we ought perhaps to rename Brahms's Variations on a theme by Haydn.

Who's who in the future.



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know that the person who showed it to him was Carl Ferdinand Pohl, librarian of the Society of the Friends of Music in Vienna and author of an important, though unfinished, Haydn biography. There is no convincing evidence for Haydn's authorship of the *divertimento* from which this movement is taken (nor of the other five pieces in the set). Most scholars now attribute the piece to Haydn's pupil, Ignaz Pleyel*. McCorkle also points out that "the source of the title *Chorale St. Antoni* has not yet been explained to anyone's satisfaction." Eduard Hanslick's review of the first performance suggests that the theme is "probably a pilgrimage song." Others have speculated similarly, but, their ideas, however plausible, have been no more than conjecture.

What matters is that Brahms found the theme beautiful and provocative. He took it over as he found it, for its first statement even staying with the wind-band character of the *divertimento*. The original is scored for two oboes, two horns, three bassoons, and serpent. Brahms gave the serpent line to the contrabassoon, doubling it with plucked cellos and basses, also adding a few tellingly placed notes for the trumpets. The full orchestra consists of two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, kettledrums, triangle, and strings. Brahms's decision about the scoring of the theme is thoroughly characteristic: making it sound so much like the original delights the antiquarian in him, and adding (though discreetly) the strings from the outset suggests the possibility of expansion into a real orchestral texture. He set great store by organic, carefully and subtly prepared and modulated progress from event to event.

The melody moves almost always by step and it stays within a narrow range. Its particular flavor resides in the emphasis (by reiteration) on the third and fourth notes of the major scale: the first six notes of the tune consist of nothing else — in fact, in half of the opening ten-measure strain, the melody note is D or E flat. The prevalence of those notes suggests a certain kind of harmony — it is explicitly given in the two chords, something like an "amen" cadence, of the second measure — and that bias will indeed dominate the variations.

Something else that Brahms liked was rhythmic surprise and asymmetry, and when he first saw the *Chorale St. Antoni*, he must have been enchanted by its five-measure phrases. They go 3+2 — or, more precisely, (2+1)+2 — and that irregularity is what would have made the attribution to Haydn so plausible to Pohl, Brahms, and countless others. The middle section of theme begins with two four-measure phrases, making a charming change from the fives, and Brahms faithfully maintains that design.

What the theme has almost none of is minor-mode harmony — no more, at least, than just a hint at the beginning of the second strain. One of Brahms's wittiest surprises as he varies, explores, and expands the *Chorale* is, then, his insistence on minor: three of eight variations are in minor, and so is a considerable — and crucially placed — portion of the finale.

Variation I takes as point of departure the reiterated closing chord of the theme itself, the tolling B flat being now continued at a slightly more animated tempo in bassoons, horns, and drums. At the same time, the strings fan outward — violins going up in plain eighth-notes, violas and cellos descending in triplets. For

*Pleyel, 1757-1831, as a young man spent five years with Haydn. He had quite a successful career as a pianist and composer, but eventually struck it rich in grand style with the piano factory he founded in 1807. Pleyel et Cie. is today the largest French manufacturer of pianos, and the Salle Pleyel is an important concert hall in Paris. Of Pleyel's future daughter-in-law, Camille Moke, called by de Quincy "the celestial pianofortist," Hector Berlioz tells us that she "set my senses on fire till all the devils of hell danced in my veins." In fact, upon learning of her engagement, he set out from Rome to Paris with the intention of killing her, her fiancé, and her mother. When he got as far as Ventimiglia, he realized he was hungry and could therefore be presumed cured of his passion, and by the time he got to Nice he was ready altogether to abandon what he called "my Huron scheme."

the second five measures, everyone reverses roles: the tolling goes into the high woodwinds with horns, the rising eighth-notes are played down below by cellos and bassoons, and the triplets descend from on high in violins and violas. The first variation has thus stated several rules of this game: 1) the sense of organic continuity from movement to movement (the "tolling"); 2) the possibility of role exchanges or the inverting of textures; 3) grouping notes by threes and the setting up of tensions between twos and threes. The brief middle section, moreover, makes the first move in the direction of darker harmonic coloration.

Variation II, a little faster than its predecessor, marks the beginning of almost every phrase with a loud bump (the single exception goes to the other extreme of *pianissimo),* and Brahms continues to play with the idea of lines proceeding by contrary motion. Nor are the triplets of Variation I quite forgotten. All this happens in B flat minor.

Variation III, also quick, and back in major, is *dolce* and *legato*. No triplets here: when the flowing eighth-notes are subdivided, it is into sixteenths exactly half their length. And here, instead of repeating sections literally as in the theme and the first two variations, Brahms writes out decorated repeats, so that it is almost like having two variations in one.

After that brief respite from threes, Variation IV turns out to be the first in triple meter. Brahms's choice of 3/8 rather than 3/4 is another way of expressing what his tempo direction of *andante con moto* tells us: this is *not* a slow movement. Here the exchanging of parts as in Variation I returns: the gently grave melody in oboe and horn is soon heard an octave lower in strings, while the counterpoint that first was below it in the violas now adorns it from above in the voices of flute and clarinet. Another variation in minor.

Variation V, very quick, is a scherzo with bumps at the beginnings of phrases (like Variation II) and with dazzling play on the two-against-three joke. And if the funny off-beat ending sounds familiar, that is because it, too, was first suggested in Variation II.

Variation VI begins with hunting horns and it sticks closer to the tune than anything we have heard recently. (The critic, Eduard Hanslick, once said that the theme in some of Brahms's variations was as hard to recognize as his face behind his new beard.) Brahms brings back the sound of the full orchestra, not heard since Variation II. He has also held one effect in reserve for this moment: "minor," so far, has always meant B flat minor, and now for the first time he explores the relative minor, G minor, which would normally be an obvious place to go to, which is even suggested ever so slightly in the theme, but which he has carefully avoided. A variation, then, that is obvious and subtle at the same time.

Variation VII is a most lovely, lilting *siciliana.* Its climax is built on the two-versus-three tension. This is the only variation slower than the theme.

Variation VIII is a mysteriously scurrying music in minor, muted and *pianissimo,* full of imitations and whispered exchanges, breathless conflicts of twos and threes, and with yet another appearance of the witty off-beat cadence.

The whole genre of an independent set of orchestral variations was quite new in 1873. Now, for the finale, Brahms did something so old and so forgotten that it, too, was new. He wrote a *passacaglia,* a set of variations over a repeated bass. thus creating a set of variations-within-variations. The bass is five measures long (of course) and hearing it is like looking at a child who resembles both parents — we aren't sure whether we are reminded more of the original *St. Antoni* melody or of its bass. The tempo is that of the theme, and Brahms gives us seventeen varied statements. They build rapidly and adventurously, and all the resources with which Brahms has made us familiar are paraded before us once more, and with wonderful freshness — contrapuntal imitations, groups of threes (often heard against twos), the minor mode (by suggestion at first, then explicitly in the last four statements), off-beats, things changing places within the texture (the bass, which had begun to creep upward in the tenth statement, has become the melody in the treble by the fourteenth). At the last

statement, Brahms does the only possible remaining thing: he brings back the theme in quietly joyful triumph (and the patient triangle-player has his moment at last). And if you listen carefully to the last muttering scales in the violas and cellos, you will hear that the game if twos and threes isn't finished yet.

— Michael Steinberg

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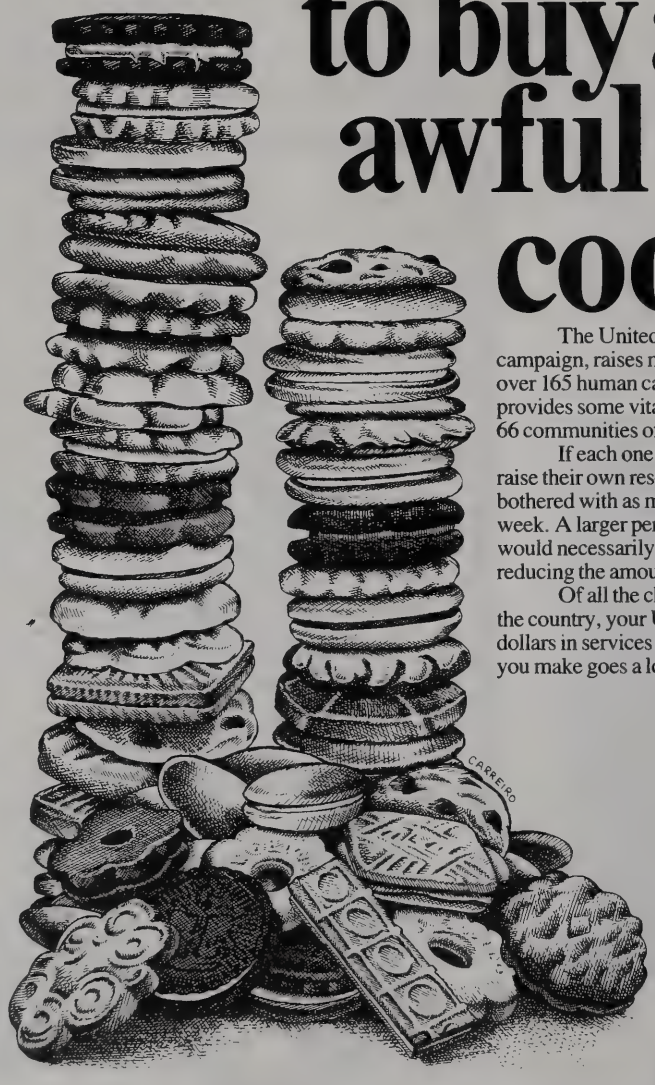
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Joseph Haydn
Symphony No. 44 in E minor
Mourning

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March or 1 April 1732 and died in Vienna, 31 May 1809. He probably wrote the Mourning *Symphony in 1771 — at any rate, not later than 1772, when it appeared in the catalogue of manuscripts and printed music issued annually by the Leipzig firm of Breitkopf — and it was presumably performed at Esterház Castle soon after its composition. It was most recently played here on 4 November 1973 by the Boston Philharmonia, Ling Tung conducting. The present performances are the first by the Boston Symphony.*

In 1771, Haydn had been ten years in the service of the Esterházy family. Much had changed since 1 May 1761, when he signed his contract as Vice-*Capellmeister.* His first patron, Prince Paul Anton, had died on 1 March 1762 and had been succeeded by his younger brother, Nicholas. His sobriquet was *"der Prachtliebende"* — the lover of pomp — and he was indeed a vigorous advocate of conspicuous consumption. The budget for the musical household was ample, and soon after the accession of the new prince, Haydn's salary was raised by half. Among the prince's holdings was a paper factory, of which one division was given over to the production of music paper. Nicholas himself played a difficult instrument — bowed, but with additional wire strings to be plucked by the left thumb — called the baryton, and over the years Haydn composed a large number of beautiful, now virtually useless trios for this extinct creature*. Impressed by a visit to Versailles, Nicholas, with characteristic application, undertook to convert a modest hunting lodge south of the Neusiedler Lake near what is now the Austro-Hungarian border into an establishment to rival the fabled French palace. The entire household was now moved for months at a time from Eisenstadt to Esterház (or, to give it in Haydn's favored spelling, Estoras). This Versailles in the Hungarian marshes — "my desert," Haydn used to call it — contained an opera house seating 400, and also a marionette theater, and much of Haydn's energy over the years went into the composition of operas and incidental theater music**.

Old Gregor Joseph Werner, more or less retired as *Capellmeister* when Haydn was engaged in 1761, and an embittered, problematic *emeritus,* died in March 1766, and with that, Haydn rose to *Capellmeister* rank at last. In many respects, though, the 60s were not easy for him. Mostly, he was dreadfully overworked, and with administrative duties at least as much as with musical (the manuscript of his D major Horn Concerto of 1762 is marked, "written in my sleep"). In 1768, his house burned down: one of the compositions probably lost in the fire was his only Concerto for Double-Bass.

Many years later, talking to his biographer, Griesinger, Haydn said about his Esterházy years: "My prince

*In the last chapter of his *General History of Music,* Dr. Charles Burney describes hearing Andreas Lidl, a former member of the Esterházy orchestra, play "with exquisite taste and expression upon this ungrateful instrument, with the additional embarrassment of base strings at the back of the neck, with which he accompanied himself, an admirable expedient in a desert, or even in a house, where there is but one musician; but to be at the trouble of accompanying yourself in a great concert, surrounded by idle performers who could take the trouble off your hands, and leave them more at liberty to execute, express, and embellish the principal melody, seemed at best a work of supererogation."

**Though no Mozart, Haydn is not, as an opera composer, quite the dead loss most historians have made him out to be, as, for example, listening to the excellent Philips recording of *La fedeltà premiata* demonstrates. But still, if you think of the sonatas, quartets, and symphonies those obligations kept him from composing . . .

was satisfied with all my works, I was applauded, and as leader of an orchestra I could experiment, observe what strengthens an effect and what weakens it, and thus improve, add, eliminate, dare. I was cut off from the world. No one around could make me have doubts about myself or torment me, and so I was forced to become original." As late as 1790, Haydn had little idea of how famous he was. His reputation had begun to grow beyond the confines of Eisenstadt and Esterház even in the 60s. In 1766, a dozen of his symphonies were listed in the annual Breitkopf catalogue for the first time. A good many of his works were published in Paris. Still more found their way into the discriminatingly put together libraries of Austrian, Bavarian, and North Italian monasteries and princely houses. And no question, by 1771, Haydn, soon to turn 40, had become a great composer.

The *Mourning* Symphony is one of a series of intensely dramatic works in minor keys Haydn wrote in the years around 1770, including the Symphony No. 49 in F minor *La Passione*, No. 39 in G minor (which presumably served Mozart as model and inspiration for his own youthful and so striking G minor Symphony, No. 25, K.183), the great F sharp minor *Farewell*, No. 45, certain of the String Quartets, Opp. 17 and 20, the wonderful C minor Piano Sonata, and, looking a little further ahead, the Symphony No. 52 in the same key, whose composition somewhere between 1772 and 1774 brings the brief flowering of this remarkable style to an end.

It is said that Haydn himself named the *Mourning* Symphony and that he wished it be played at his funeral*. It begins fiercely, and the *allegro con brio* marking, however characteristic for Beethoven, is rare in Haydn. The first four notes, presented in stark octaves and sharply articulated, are everything. They lead first to an urgently impassioned melody low on the violins' fourth string. They reappear almost at once, moving now into a different, more formal continuation, which in turn opens new harmonic territory. When they are not on the surface, they are in the bass. Other than strings, Haydn uses only pairs of oboes and horns (plus bassoon and harpsichord for the figured bass), and the sonority is biting. A deliberately antique flavor is combined here with the stormy, *brioso* modernism — as Robbins Landon points out, the expressive world is that of the old church sonata — and that quality of "old style" comes startlingly to the fore in the last three gaunt chords — E's and B's only, but with no G to complete the triad.

After a long-held chord, Haydn had begun the coda by exploring very briefly his theme's canonic possibilities — violins imitating lower strings a fifth higher and at a distance of one measure. The idea of canon once introduced, Haydn continues to explore it in the minuet. Proud of his learning, he even marks the score *Canone in Diapason* (canon at the octave), and what the violins say, the cellos, basses, and bassoon consistently repeat a measure later and an octave lower (two octaves for the basses). The trio brings something altogether new, the sound of E major — indeed, the major mode has so far hardly been touched. The main part of the minuet has a few measures in *pianissimo*, and there, too, is a new expressive possibility, adumbrated in the minuet, then fully used in the trio. (*"Pianissimo* is something very different from *piano*," Haydn warns the Benedictine monks to whom he sends the score of the cantata *Applausus* they have commissioned.) The first horn climbs up to high E: from this sort of scoring, which reaches its extreme point in the superb Symphony No. 51 in B flat, it is clear that the Esterházy hornists were real virtuosi.

E major, first heard in the trio, is also the key of the tender *Adagio*. This is essentially a song for strings, with oboes and horns used only for occasional

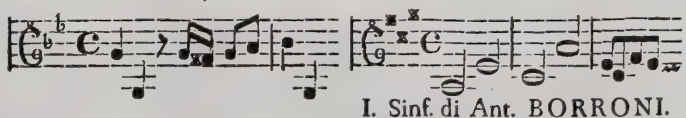
*The music at the service on 15 June 1809 in the Schottenkirche in Vienna was Mozart's, which would probably have pleased Haydn even better; however, the *Adagio* of the *Mourning* Symphony was played at the first memorial service held for Haydn in Berlin.

2

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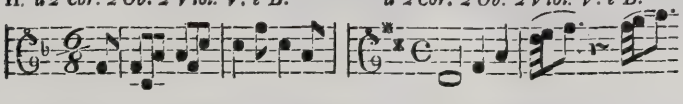
III. Sinf. di Carlo DITTERS.

I. *a 2 Cor. 2 Ob. Fiauto, 2 Viol. V. e B.* III. *a 2 Cor. 2 Ob. 2 Viol. V. e B.*



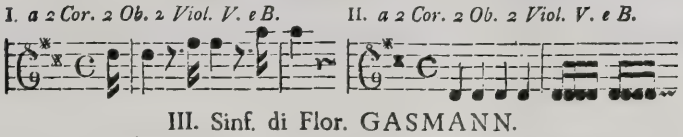
I. Sinf. di Ant. BORRONI.

II. *a 2 Cor. 2 Ob. 2 Viol. V. e B.* *a 2 Cor. 2 Ob. 2 Viol. V. e B.*



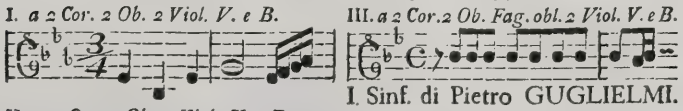
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I. *a 2 Cor. 2 Ob. 2 Viol. V. e B.* II. *a 2 Cor. 2 Ob. 2 Viol. V. e B.*



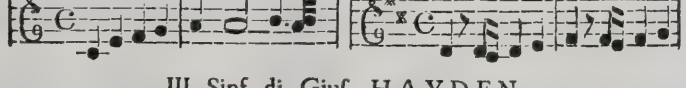
III. Sinf. di Flor. GASMANN.

I. *a 2 Cor. 2 Ob. 2 Viol. V. e B.* III. *a 2 Cor. 2 Ob. Fag. obl. 2 Viol. V. e B.*



I. Sinf. di Pietro GUGLIELMI.

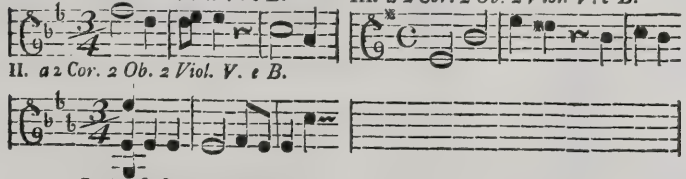
II. *a 2 Cor. 2 Ob. 2 Viol. V. e B.* *a 2 Cor. 2 Ob. 2 Viol. V. e B.*



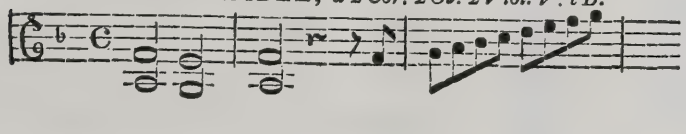
III. Sinf. di Giuf. HAYDEN.

I. *a 2 Cor. 2 Ob. 2 Viol. V. e B.* III. *a 2 Cor. 2 Ob. 2 Viol. V. e B.*

II. *a 2 Cor. 2 Ob. 2 Viol. V. e B.*



I. Sinf. di HEMBEL, *a 2 Cor. 2 Ob. 2 Viol. V. e B.*



The first page of the 1772 edition of the Breitkopf catalogue. The three "Hayden" symphonies are No. 35 in B flat (top left), the *Mourning* (top right), and No. 43 in E flat *Mercury* (lower left).

passages of dynamic support, and, as in almost all the slow movements of Haydn's symphonies from this period, the strings are muted. The finale returns to the world of the first *allegro*, a world of spare textures and electrifying energy, but occupies it with even greater mastery and impetuosity. The final chords are the dramatically hollow ones that ended the first movement and also the minuet.

— M. S.

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Sergei Prokofiev
Alexander Nevsky

Sergei Sergeyevich Prokofiev was born in Sontsovka, Ekaterinoslav Government (Dnepropetrovsk) on 11 April 1891 (old style) or 23 April 1891 (new style) and died on 5 March 1953. He wrote the score for Sergei Eisenstein's film Alexander Nevsky *during 1938, the film being shown for the first time on 1 December of that year. He immediately began work on turning that material into a concert score, and the* Alexander Nevsky *cantata, Opus 78, was performed for the first time under his own direction in Moscow on 17 May 1939. Leopold Stokowski conducted the first American performance on an N.B.C. broadcast, 7 March 1943. The first concert performance was given by Eugene Ormandy in Philadelphia on 23 March 1945, with Jennie Tourel as soloist. Erich Leinsdorf conducted the work with the Boston Symphony at Tanglewood, 25 August 1963, with the Festival Chorus prepared by Lorna Cooke DeVaron and with Lili Chookasian as soloist, and again in Boston in March 1965 with the Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, conductor, and with Shirley Verrett. The translation in this program is the one published in the Leeds Am-Rus score and is used by kind permission of Leeds Music Corporation, New York.*

"The projection room is darkened . . .

"The picture runs on the screen . . .

"And on the arm of the chair, nervously drumming, exactly like a Morse telegrapher, tap the relentlessly precise, long fingers of Prokofiev.

"Is Prokofiev beating time?

"No. He is 'beating' something more than that.

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Thus Sergei Eisenstein, the director, described the way that Sergei Prokofiev worked during their collaboration on the film *Alexander Nevsky* in 1938. It was not Prokofiev's first film score: he had already written music for a film called *Lieutenant Kije* (1934), from which he had derived an orchestral suite. Several years later, during the early 1940s, he wrote music for another Eisenstein film, *Ivan the Terrible*. But Prokofiev's score for *Alexander Nevsky* is generally considered his best film music, and arguably it is the best music in film history.

To understand something of the collaboration of these two men — one glitteringly gifted (Prokofiev), the other a great genius (Eisenstein) — we need to know something of their lives and of the political climate in which they were living. Eisenstein, born 1898, had become a convinced revolutionary, had joined the Red Army in 1918, had subsequently gone into theater work, then into film, and by 1924 had made his first feature film *Strike*. In those glorious free days of revolutionary fervor, a freedom that lasted less than a decade, Eisenstein made *Battleship Potemkin* (1925) and *October* (1927). By the time that *October* was finished, the bloom was already off the revolutionary rose, and Eisenstein had to go through his film to alter history, eliminating the now-exiled Trotsky. Nonetheless all three of these early films established Eisenstein as an artist of world rank before he was thirty.

In 1929 he was permitted to go abroad to study the sound film. In 1930 he went to Hollywood and worked on several projects, none of which was completed. In 1931 he went to Mexico and shot thousands of feet of film about peons' life which he never edited. In 1932 he returned to the USSR, greatly depressed, just in time for the decade of unspeakable Stalinist purges. His numerous film projects during the decade were aborted; his one completed film *Bezhin Meadow*, with script by Isaac Babel, was destroyed by the Soviet authorities. In 1937, under government pressure, he published an apologia, *The Mistakes of Bezhin Meadow*. Possibly as a result of this

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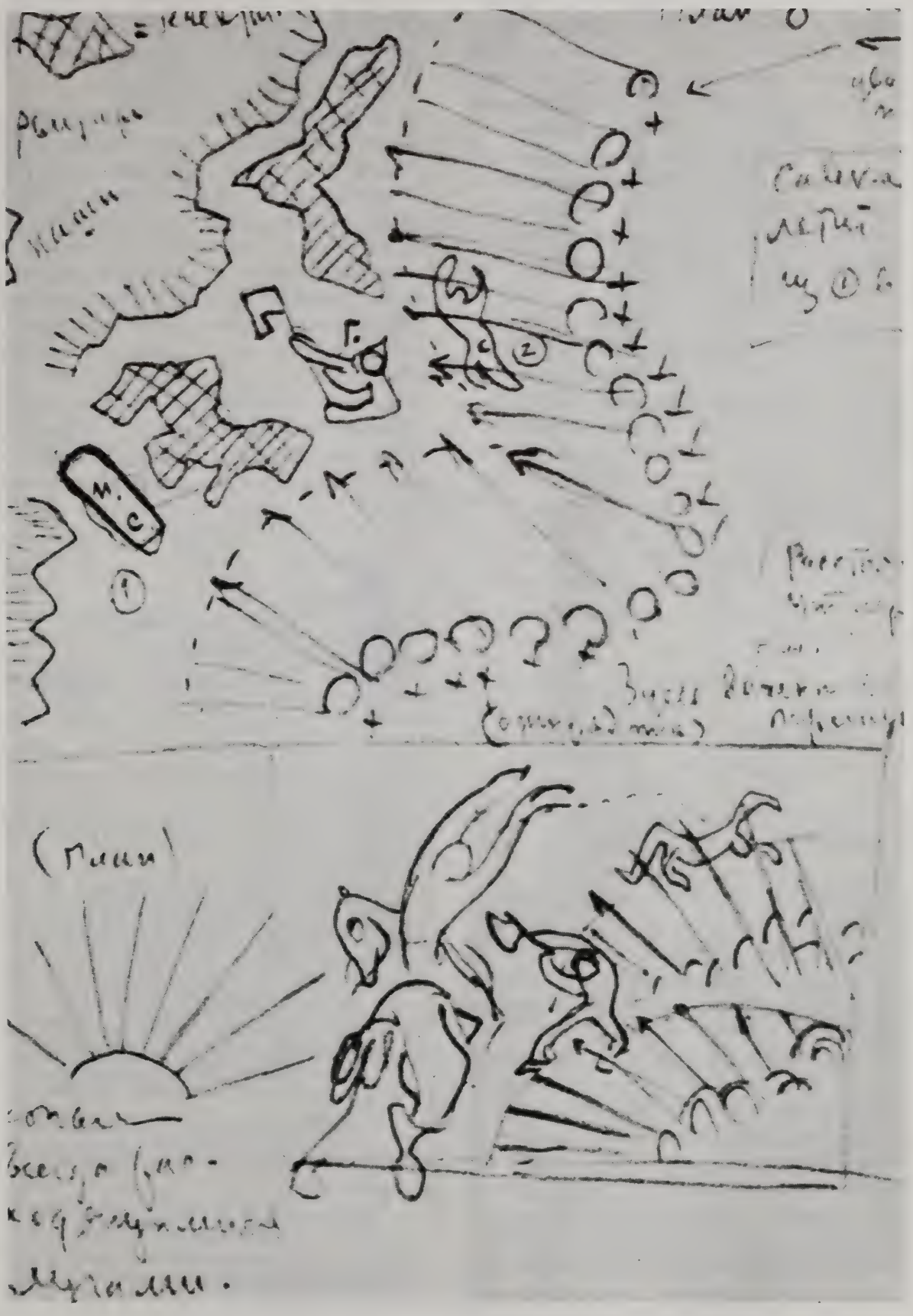
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One of Eisenstein's sketches for the battle on ice

public self-criticism he was commissioned to make a film about Alexander Nevsky.

Prokofiev had led a quite different life. Born in 1891 he had been a child prodigy with relatively early success as both composer and pianist. He had not been in the First War, and his only involvement with the Bolshevik Revolution was to write a cantata about it. He spent the summer of 1917 in solitude finishing his *Classical Symphony*! In 1918 he left Russia because the turmoil interfered with his work and, except for concert tours, he did not return until 1933.

According to his official Soviet biographer Nestyev, Prokofiev returned because "he was exhilarated by the vibrant creative life about him, which differed so greatly from the moribund, crisis-ridden atmosphere in bourgeois Europe." In proof, his pace of composition now faltered badly. In the mid-1930s he wrote some memorable works, including his Second Violin Concerto and *Peter and the Wolf*, but his output was much diminished from what it had been. Some commentators say that he needed to take his bearings on his life as a Soviet composer. If so, Eisenstein helped. In May 1938, after an unusually sterile year and a half, Prokofiev accepted the director's invitation to write the score of his new film.

By 1938 Hitler's Germany had become a looming threat to the USSR, and a film about Alexander Nevsky was one way to underline the danger and to rouse public resolve against it. Alexander was a 13th-century prince, celebrated in Russian history as a repeller of invasion. In 1240 he threw back the incursive Swedes in a great victory at the Neva River — hence his sobriquet. (His name means Alexander of the Neva.) Mongols were harassing Russia from the east, but in 1242 a greater threat arose in the west. The German Knights of the Sword, an order modeled on the Templars, moved into Russia, ostensibly to impose the Roman church on the Orthodox "heathen" but not without sheer territorial hunger. The Knights took Pskov and moved on Novgorod. Alexander raised an army and stopped them in a famous battle on the ice-covered Lake Peipus (also called Lake Tchud). The battle was costly to the Russians, but the Germans were destroyed when Alexander maneuvered the action so that the ice cracked under them.

The subject was more than topical in 1938, and Stalin was presumably not displeased with any parallels that might be drawn between himself and Alexander. Then came a keen historical irony. Nine months after the successful premiere of *Alexander Nevsky*, the USSR signed a non-aggression pact with Germany, and the film was locked up. During the period of rapprochement with Germany, Eisenstein staged a production of Wagner's *Die Walküre* at the Bolshoi Theater in Moscow. After the German invasion ended the uneasy peace in June



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1941, *Alexander Nevsky* was quickly reinstated on Russian screens.

But however the finished film might be buffeted by political expediency, the making of it had served a serious end in the lives of the director and composer. Oppressed or vitiated by the conditions of the Soviet world, Eisenstein and Prokofiev had clearly been re-energized by the opportunity to work on *Alexander Nevsky*, possibly because — whatever their relations with the government — they could work on this patriotic subject with complete commitment. (In 1937 Prokofiev had written a ten-part *Cantata for the Twentieth Anniversary of the Soviet Revolution*, apparently such a drearily forced work that it was never performed or published*.) *Alexander Nevsky*, though not Eisenstein's best film, has an almost physically stunning power, and is a work that would crown a lesser man's career. Prokofiev's music, though not in a class with the Mussorgsky of which it reminds us from the opening woodwind notes, is marvelously incisive and evocative. It completes the audio-visual esthetics that Eisenstein wanted for his first (exhibited) sound film — so thoroughly that when you remember certain moments from the film, you hear in your mind the accompanying music.

The cantata that Prokofiev made from his film score was done early in 1939 and is in seven sections. Parts 5 and 7 are virtually reconstructed from themes in the film; the other five sections are more or less the film music. The sequence in the cantata is the sequence of the relevant scenes in the film.

1. *Russia under the Mongolian yoke:* an orchestral picture of fields and villages ravaged by the Mongols.

2. *Song about Alexander Nevsky:* the chorus recalls how, under their prince, they routed the Swedes at the Neva, and they vow to repel other invaders.

Yes, 'twas on the River Neva it occurred.
On the Neva's stream, on the waters deep.
There we slew our foes' pick of fighting men,
Pick of fighting men, army of the Swedes.

Ah, how we did fight, how we routed them!
Yes, we slashed their ships of war to kindling wood.
In the fight our red blood was freely shed,
For our great land, our native Russian land.
Where the broad axe swung was an open street,
Through their ranks ran a lane where the spear was thrust.
We mowed down the Swedes, the invading troops,
Just like feather grass, grown on desert soil.

We shall never yield native Russian land.
They who march on Russia shall be put to death.
Rise against foe, Russian, arise!
Rise to arms, arise, great town of Novgorod.

*There was finally a single, incomplete performance (that is, with all quotations from and references to Stalin omitted) in Moscow, April 1966, but the work, scored for two choruses, orchestra, brass band, an orchestra of accordions, and percussion ensemble, remains unpublished. — M.S.

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3. *The crusaders in Pskov:* the German knights chant in Latin in the city they have conquered. (Prokofiev, like Eisenstein, is savage about the Roman Church.)

Peregrinus expectavi, pedes meos, in cymbalis est.*

4. *Arise, ye Russian people:* a broader chorus, summoning the people to arms.

Arise to arms, ye Russian folk, in
battle just, in fight to death,
Arise, ye people free and brave,
defend our fair native land.
To living warriors high esteem,
immortal fame to warriors slain.
For native home, for Russian soil,
arise, ye people, Russian folk.
In our Russia great, in our native
Russia no foe shall live.
Rise to arms, arise, native
mother Russia.
No foe shall march across
Russian land.
No foreign troops shall Russia raid.
Unseen the ways to Russia are.
No foe shall ravage Russian fields.
Arise to arms, ye Russian folk, in battle
just, in fight to death,
Arise ye people free and brave,
defend our fair native land.

5. *The battle on ice:* perhaps the most frightening music ever written. The juxtaposition of previously heard Russian and German theme makes the battle almost visible. (Eisenstein analyzes the weave of picture and music in this sequence in the last chapter of his book *The Film Sense.)*

Peregrinus expectavi, pedes meos, in cymbalis est.
Vincant arma crucifera! Hostis pereat!
May the weapons of the cross-bearers conquer!

May the enemy perish!

6. *Field of the dead:* After the battle, a Russian girl wanders among the bodies in the snow looking for her lover.

I shall go across the snow-clad field,
I shall fly above the field of death,
I shall search for valiant warriors there,
Those to me betrothed, stalwart men
and staunch.
Here lies one who was felled by the
sabers wild,
Here lies one impaled by an arrow
shaft.
From their warm wounds, red blood
like the rain was shed on our native
soil, on our Russian fields.
He, who fell for Russia in noble death,
Shall be blest by my kiss on his
dead eyes,
And to him, brave lad, who remained
alive,
I shall be a true wife and a loving
friend.
I'll not be wed to a handsome man:
Earthly charm and beauty fast fade
and die,
I'll be wed to the man who's brave.
Hark ye, warriors brave,
lion-hearted men!

7. *Alexander's entry into Pskov:* triumph and jubilation. Some new material is added to a crowning restatement

*Not a sentence. Translators have offered such obscure renderings as "As a foreigner, I expected my feet to be Cymbal-shod." It seems more likely, though, that Eisenstein, Prokofiev, or possibly Vladimir Lugovsky, the poet who wrote the Russian sung texts, simply wanted atmospheric Latin noises of vaguely military cast. After the Boston Symphony's program annotator, John N. Burk, confessed his inability to make sense of *Peregrinus expectavi* . . . at the time of Leinsdorf's 1965 performances, he received a letter from Mr. Walter B. Denny of Cambridge, suggesting that Prokofiev had taken "these words at random from the verses used by Stravinsky in his *Symphony of Psalms.*" Burk went on to say that "Mr. Denny's theory is confirmed by the unaltered case endings of those words, which are quite ungrammatical in their second context, and [by] the order of their second use, which exactly corresponds to the order of their scattered appearance in the course of the three psalms set by Stravinsky: *'Peregrinus'* is found in Psalm 39 (King James version): *'expectavi'* and *'pedes meos'* in Psalm 40, and *'in cymbalis'* in Psalm 150, which follows." *"Est"* remains unaccounted for, but it is a likely enough word for a Latin sentence to end with. — M.S.



Eisenstein's sketch of a monk blessing the German knights before the battle

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of earlier themes.

In 1939, Eisenstein asked Prokofiev to write the score for a new film (which was never made). Prokofiev declined with thanks because he was busy with a new opera *(Semyon Kotko)*. He wrote to Eisenstein: "I continue to consider cinema the most contemporary of the arts, but... we haven't yet learned to value integral parts, and consider music to be some sort of appendage, not deserving of any particular attention." Certainly the relation between film-maker and composer is the reverse in emphasis of that between librettist and composer, and though Prokofiev's opinion of Eisenstein was high, he may have been smarting a little. But for *Alexander Nevsky* at least, deserts have been just. The world has recognized how miraculously the music serves the film and how good it is on its own.

— Stanley Kauffmann.

Stanley Kauffmann is the film and theater critic of The New Republic. *Three collections of his film criticism have been published. His latest book is* Persons of the Drama *(Harper & Row).*

SYMPHONY HALL AMENITIES...

Ladies rooms are located in Symphony Hall on the first floor in the left corridor next to the stairway on the right, and in the Massachusetts Avenue corridor on the second floor near the elevator.

Men's rooms are located in the Massachusetts Avenue corridor on the first floor next to the elevator and in the left corridor on the second floor next to the coatroom.

There is a Ladies Lounge on the first floor next to the main entrance.

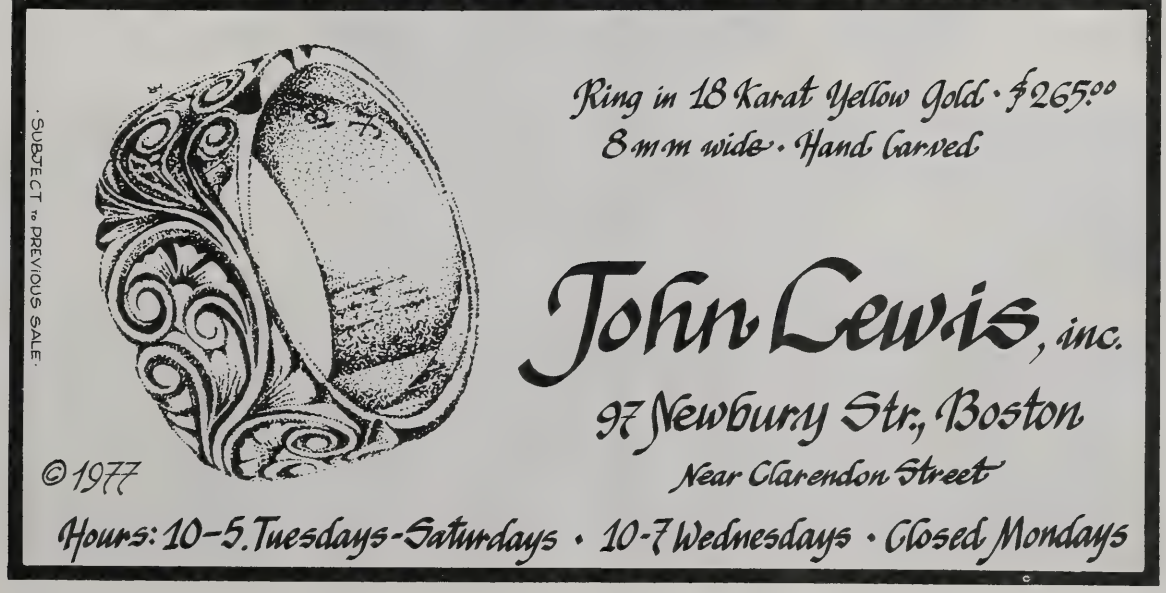
Two lounges, the Hatch Room on the first floor, and the Cabot-Cahners Room on the second, open one hour before concerts and are open during intermissions, with cocktails available.

MORE . . .

The Life of Johannes Brahms by Florence May, a two-volume biography that came out in 1905, is still available, superb, and expensive (Scholarly). The most useful recent life-and-works on a more modest scale is Karl Geiringer's (Oxford). There is a good volume on Brahms's orchestral music by John Horton in the B.B.C. Music Guides (U. of Washington paperback). Donald McCorkle had edited the Haydn Variations as one of the Norton Critical Scores, and it is a most interesting volume indeed, including scores of the orchestral and two-piano versions, material on the sketches, and critical essays from Schenker and Allen Forte to Max Kalbeck's speculation on the work's connection to the temptations of St. Anthony (Norton). The variations have been well recorded by Bruno Walter (Odyssey), George Szell (Columbia), Eugen Jochum (Deutsche Grammophon), and Arturo Toscanini (RCA, monaural only).

Rosemary Hughes's book in the Master Musicians series is the best introduction to Haydn (Octagon). H. C. Robbins Landon has prepared a fine volume on the symphonies for the B.B.C. Music Guides (U. of Washington paperback), and his booklets for the London recordings under Antal Dorati of all the symphonies are outstanding. *Joseph Haydn: His Life in Contemporary Pictures* edited by Laszlo Somfai gives great pleasure (Taplinger). The slightly slack recording of the *Mourning* Symphony by Dorati with the Philharmonia Hungarica (London, a six-record set of Symphonies 36-48) is preferable to the harsh one by Leslie Jones and the London Little Orchestra (Nonesuch, with the *Passione* and the *Armida* Overture).

It is hard to quarrel with Lina Llubera Prokofieva, the composer's first wife, when she says that a good book on Prokofiev is yet to be written. Israel Nestyev's biography is politically tendentious, but at least offers a fair amount of detail (Stanford, translated by Florence Jonas), and Victor Séroff's is a political hatchet-job in the opposite, anti-Soviet direction (October House, available in paperback). *Music and Musical Life in Soviet Russia* by Boris Schwarz is full of interesting information about the world in which Prokofiev wrote his later music (Norton, available in paperback). The latest Eisenstein biography is Yon Barna's (Little Brown, available in paperback). Also recommended are Eisenstein's own *The Film Sense* (Harvest paperback) and *Notes of a Film Director* (Dover paperback), both containing material on his collaboration with Prokofiev, and *Eisenstein: Three Films*, edited by Jay Leyda and containing the shooting scripts of *Battleship Potemkin*, *October*, and *Alexander Nevsky* (Icon paperback).



Lili Chookasian is soloist on an excellent recording of *Alexander Nevsky* conducted by Thomas Schippers (Odyssey). Very much worth knowing is the exciting recording by conducted by Yevgeny Svetlanov with the mezzo-soprano Avdeyeva (Melodiya-Angel) and Irina Arkhipova's singing of *Field of the Dead* on a record of Russian opera and cantata arias (Melodiya-Angel).

— M. S./S. K.



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Guest Artist

MSTISLAV ROSTROPOVICH



Mstislav Rostropovich was born in Baku, Azerbaijan on 27 March 1927. His father was a cellist and his mother a pianist. At the age of four the young Rostropovich began to compose and to play the piano. From the time he was eight he studied cello with his father at the Children's Music School in Moscow and from there he entered the Moscow Conservatory where he studied cello as well as composition under Dmitri Shostakovich. His debut appearance was made at the age of thirteen in Slaviansk and one year later he performed in the triple role of cellist, pianist and composer at the Composer's Concert in Orenburg. As a young musician, he participated in three major international competitions where he received first prize: Prague, where he was awarded first prize twice, and in Budapest. He concertized outside the Soviet Union for the first time in 1947, and since that time has appeared in recital, and in concert with leading orchestras throughout the world. Rostropovich has been the recipient of numerous awards, degrees, medals, and honorary memberships in academic societies throughout the world. Many composers including Prokofiev, Shostakovich, Miaskovsky, Khachaturian, Kabalevsky, Sauguet, Piston, Bernstein, and Britten, have dedicated works to him. Rostropovich gave the American premiere of Benjamin Britten's Cello Symphony when he made his debut with the Boston Symphony in 1965. During those performances, he was also soloist in Haydn's Cello Concerto in C, and Dvorak's B minor concerto. He has since, appeared with the BSO as cellist, pianist, and conductor, his most recent appearance being in Tanglewood during the 1975 season. He made his U.S. conducting debut with the National Symphony in Washington, D.C. in 1975, and will become that orchestra's Music Director at the start of next season. He has recently completed recording Tchaikovsky's six symphonies for EMI.



Guest Artist

LILI CHOOKASIAN



Contralto Lili Chookasian was born in Chicago. She is a member of the Metropolitan Opera Company, and a frequent guest artist with major orchestras in both Europe and the United States. In 1960, she made her New York Philharmonic debut with Thomas Schippers in Prokofiev's *Alexander Nevsky*, and later in 1962, made her debut with the Metropolitan Opera singing the role of La Cieca in *La Gioconda*. Her subsequent roles with that company have included Erda in both *Das Rheingold* and *Siegfried*, Azuzcena in *Trovatore*, Amneris in *Aida*, and Ulrica in *Ballo in maschera*. In February of 1976, she appeared with the Met performing all three contralto roles in the production of Puccini's *Il Trittico*. She has recently appeared with the BSO in Schoenberg's *Gurrelieder*, as well as in Tchaikovsky's *Eugene Onegin* early this season. Her other recent orchestral performances include a series of Mahler works with the New York Philharmonic which featured Symphonies 2, 3, and 8, and *Lied von der Erde*, and appearances with the San Francisco and Detroit Symphonies, and the Minnesota and Cleveland Orchestras.



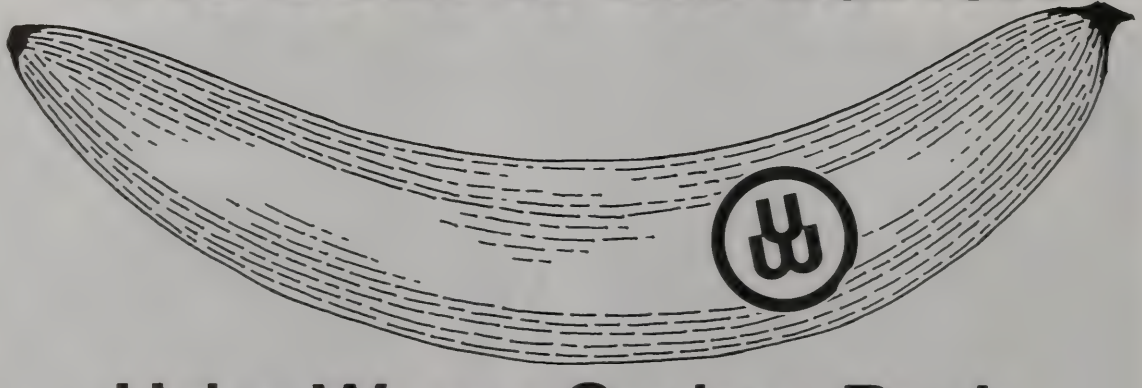
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Sopranos

Margaret Aquino
Cynthia Armstrong
Deborah London Berg
Marie-Christine Casey
Susan Chapman
Victoria Clague
Margo Connor
Susan R. Cook
Lou Ann David
Kathrin Davidovich
Yvonne Frazier
Marilyn L. Haskel
Alice Honner
Beth Howard
Frances Kadinoff
Carole Stevenson Kane
Vivian LaMorder
Joyce Lucia
Virginia Lambert Mason
Betsy Moyer
H. Diane Norris
Joan Pernice
Nancy Peterson
Gail Ransom
Rhonda Rivers
Judith L. Rubenstein
Barbara H. Scales
Bette L. Snitzer
Ann K. Staniewicz
Jane Stein
Janet Wade
Pamela Wolfe

Altos

Mary Bennett
Skye Burchesky
Anne Butler
Bette Carey
Doris Halvorson Coe
Elizabeth H. Colt
Mary Crowe
Mary Curtin
Catherine Diamond
Ann Ellsworth
June Fine
Roberta A. Gilbert
Thelma Hayes
Donna Hewitt
Beth Holmgren
Karol Hommen
Leah Jansizian
Alison D. Kohler
Dorothy Love
Sharron J. Lovins
Nina Saltus
Janet Shapiro
Amy Wing Sheridan
Lynne Stanton
Nancy Stevenson
Laurie Stewart
Florence A. St. George
Lisa Tatlock
Kathi Tighe
Susan Watson
Maria E. Weber
Mary J. Westbrook

Tenors

Antone Aquino
Kent E. Berwick
Sewell E. Bowers, Jr.
Albert R. Demers
Paul Foster
Robert Greer
Dean A. Hanson
Wayne Henderson
James P. Hepp
Jeffrey Hoffstein
Richard P. Howell
Gregg Lange
Henry L. Lussier, Jr.
Jack MacInnis
Al Newcomb
John Park
Ray Parks
Stephen Pietrantoni
Peter D. Sanborn
Robert W. Schlundt
William Severson
Ian Smith
John Smith

Basses

Peter Anderson
Neil Clark
John W. Ehrlich
Robert Engel
Bill Good
Carl D. Howe
John Henry
Daniel J. Kostreva
Paul Kowal
Henry Magno Jr.
Martin Mason
Frank G. Mihovan
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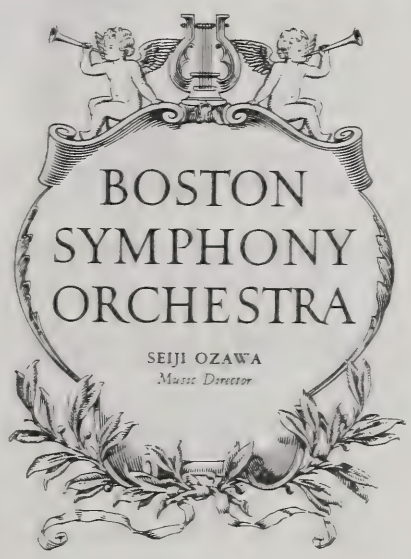
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Shostakovich: Symphony No. 8

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Schumann: Concerto for Piano, Op. 54
Elena and Emil Gilels, pianists

Thursday, 10 February — 11-12:05
Thursday 'AM' series
SEIJI OZAWA conducting:
Vaughan Williams: *The Lark Ascending*
Tchaikovsky: Symphony No. 5 in E minor
Joseph Silverstein, violin

Thursday, 10 February — 7:30-9:15
Thursday 'B' series
Friday, 11 February — 2-3:45
Saturday, 12 February — 8:30-10:15
SEIJI OZAWA conducting:
Vaughan Williams: *The Lark Ascending*
Vieuxtemps: Violin Concerto No. 5 in A minor
Tchaikovsky: Symphony No. 5 in E minor
Joseph Silverstein, violin

Friday, 18 February — 2-3:45
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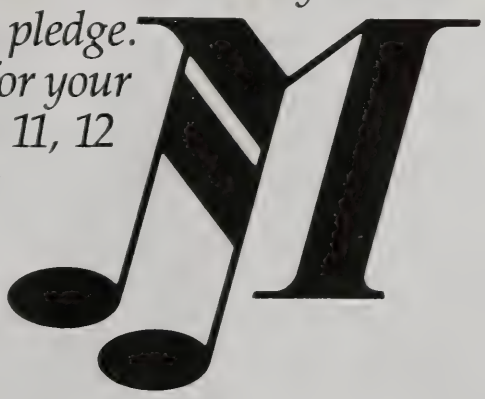
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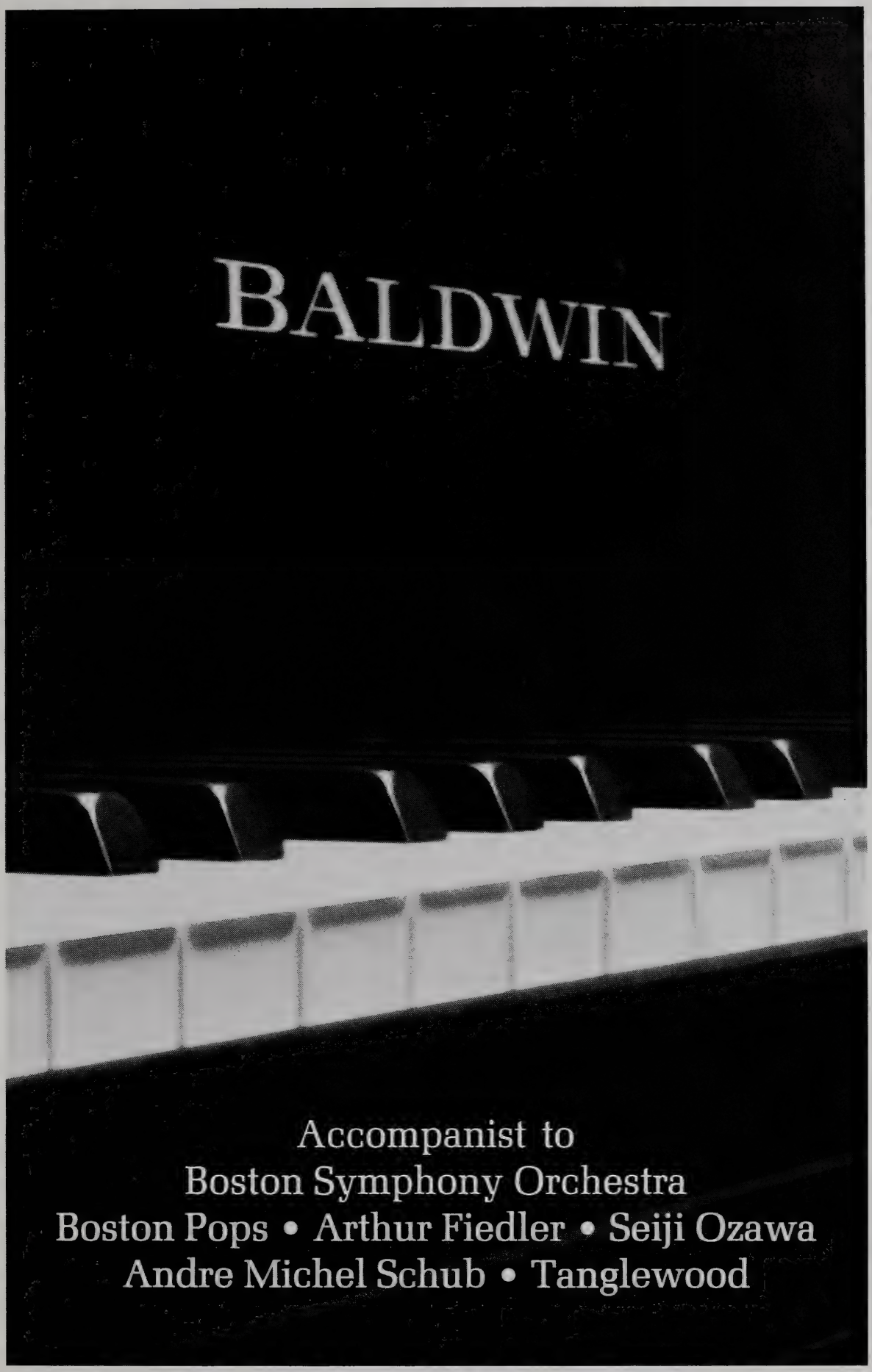
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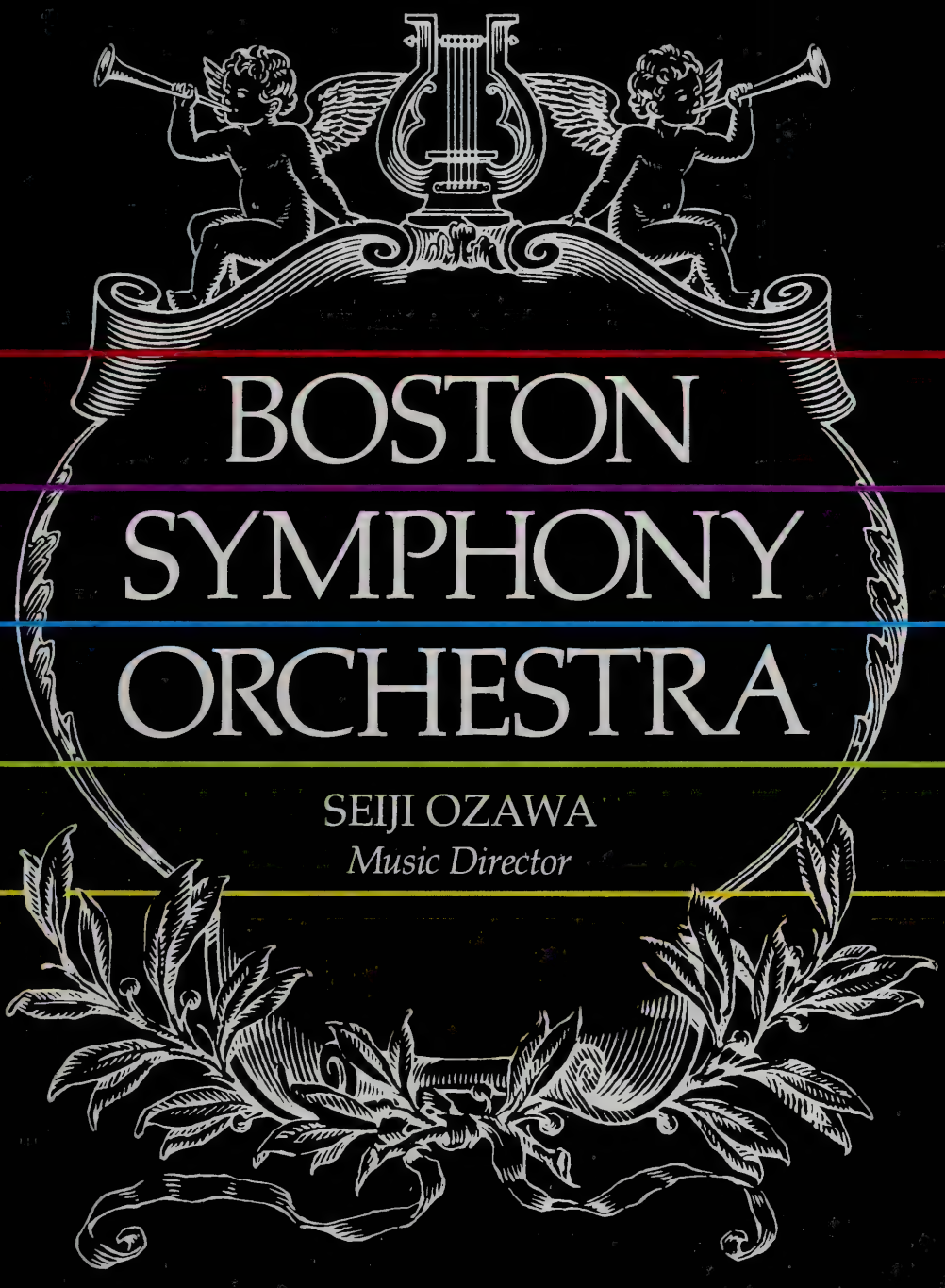


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Ninety-Sixth Season



Thursday, 3 February at 7:30
Friday, 4 February at 2
Saturday, 5 February at 8:30

MSTISLAV ROSTROPOVICH, Conductor

SCHUBERT Symphony No. 8 in B minor, D.759 *The Unfinished*
Allegro moderato
Andante con moto

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SHOSTAKOVICH Symphony No. 8, Opus 65
Adagio
Allegretto
Allegro non troppo
Largo
Allegretto

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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings for Deutsche Grammophon include Berlioz's *Symphonie fantastique*, *La damnation de Faust*, and *Roméo et Juliette* (awarded a *Grand Prix du Disque)*. This spring, DG will release the Ozawa/BSO recording of Charles Ives's Fourth Symphony.

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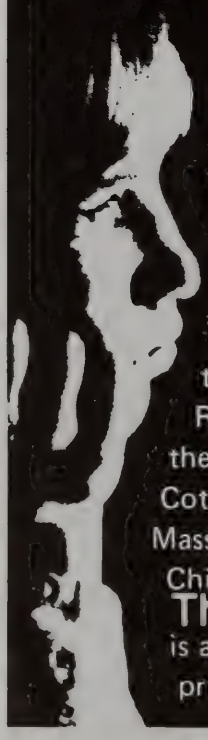


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Notes

Franz Schubert
Symphony No. 8 in B minor, D.759
The Unfinished

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. The score of the two movements of his unfinished B minor Symphony is dated 30 October 1822. A scherzo exists in fairly complete piano sketch, and the first nine measures of that scherzo, fully scored, are on the reverse of the last page of the second movement. August Ludwig, a German composer and critic who was born in 1865 and who died in 1946, was the first of several musicians to have and to execute the unhappy idea of finishing The Unfinished: *he added a* Philosophers' Scherzo *and a* March of Destiny. *The first performance of* The Unfinished *was given under the direction of Johann von Herbeck in Vienna on 17 December 1865 (von Herbeck provided an incongruous finale by appending the last movement of Schubert's Symphony No. 3 in D major, D.200). Theodore Thomas brought the work to New York on 26 October 1867, and Carl Zerrahn conducted the first Boston performance at a concert of the Orchestral Union on 26 February 1868.*

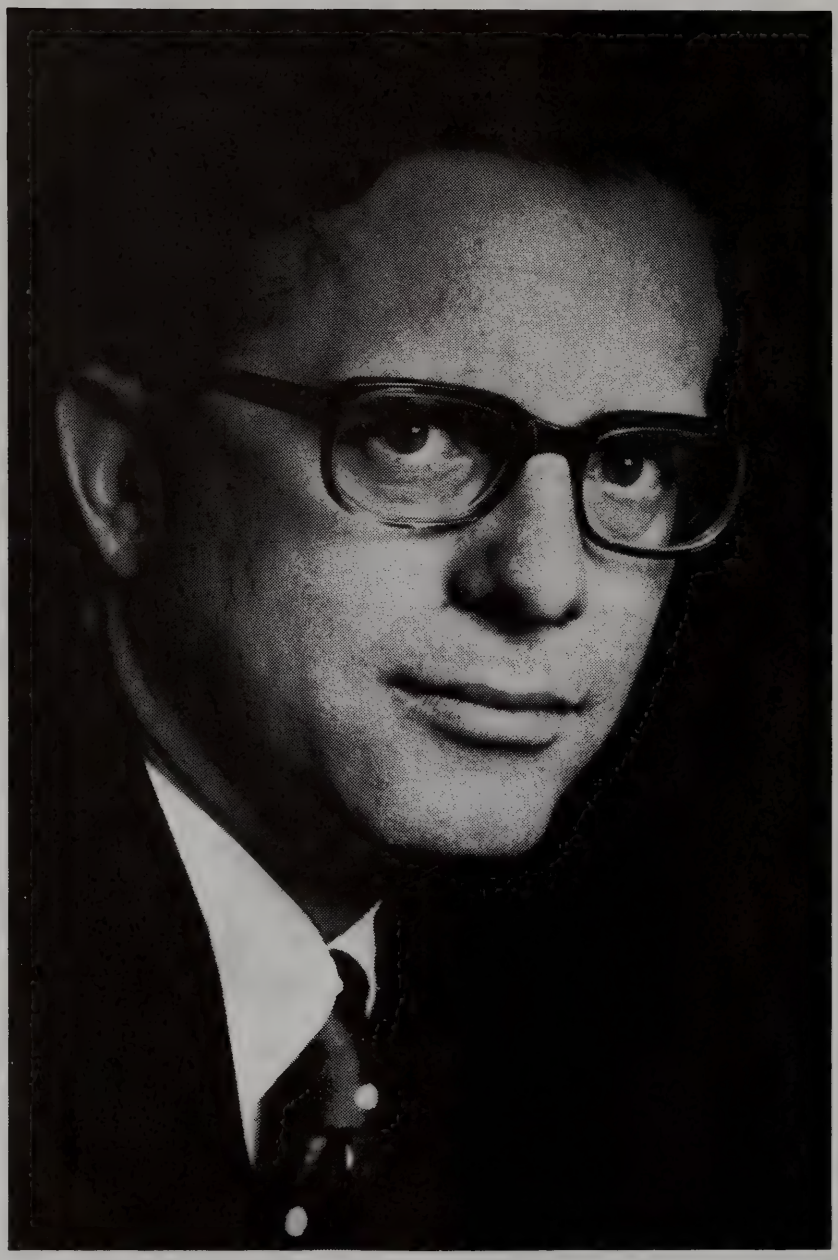
On 10 and 11 February 1882, George Henschel conducted the first Boston Symphony performances of the work. It was taken up in later seasons by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, George Szell, Victor de Sabata, Charles Munch, Carl Schuricht, Robert Shaw, Erich Leinsdorf, Leopold Stokowski, and Gunther Schuller. The orchestra's most recent performances in Boston were given under the direction of Eugen Jochum in January 1973; it was, however, played at Tanglewood in 1973 and 1974, conducted respectively by Joseph Silverstein and Eugen Jochum.

The most obvious question about *The Unfinished* we cannot answer. The title page is signed and dated — Vienna, 30 October 1822. Beyond that, there is no absolutely sure reference to the work in Schubert's lifetime. Johann von Herbeck, who conducted its first performance in 1865, had retrieved the manuscript from Anselm Hüttenbrenner in Ober-Andritz near Graz earlier that year. By then, the existence of the work was public knowledge, it having been mentioned in Hüttenbrenner's entry on himself in the *Biographisches Lexikon des Kaisertums Oesterreich* (1863) and in the big Schubert biography of Heinrich Kreissle von Hellborn (1864). Anselm Hüttenbrenner had received it from his younger brother Josef, who seems to have had it directly from Schubert. The details, however, of its journey from the composer to Josef to Anselm are obscure.

First of all, who were the Hüttenbrenners? Anselm, born 1794 in Graz, a university city about 90 miles southwest of Vienna, was a composer and critic who met Schubert in 1815 as a fellow-student in the composition classes of Antonio Salieri. He returned to Graz in 1821, but he and Schubert remained on terms of warmest friendship. He performed Schubert's music and wrote a popular set of *Erlkönig* Waltzes, based on Schubert's famous song. It was his Requiem that was sung at the memorial service for Schubert in Vienna on 18 January 1828. For many years, he led an active and varied life in the service of music, but in the last decade — he died 1868 — he ceased to compose, became pious and withdrawn, and occupied himself mainly with questions of theology and magnetism.

Josef Hüttenbrenner, born 1796, was introduced to Schubert by Anselm in 1817. He became a civil servant, but was passionately devoted to music, at least to Schubert's and Anselm's (with perhaps not much sense that there was a difference). Nowadays we might call him a groupie: he hung around, he made himself useful, he was aggressive and not always disinterested in his friendship, and he seems to have irritated Schubert

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by his uncritical adulation ("Why, that man likes every single thing I do").

In April 1823, half a year after the date on the manuscript of *The Unfinished*, Schubert's was awarded the Diploma of Honor of the Styrian Musical Society in Graz. Anselm was a member of that organization (and later its President), and the diploma was transmitted to Schubert via Anselm and Josef. In 1860, Josef first told the conductor, von Herbeck, about *The Unfinished*, saying that "Schubert gave it to me for Anselm, as thanks for having sent him, through me, the Diploma . . ." A letter of Josef's to an unnamed recipient, and dated 1868, tells it a little differently: "Schubert gave it to me out of gratitude for the Diploma of Honor from the Graz Music Society, and dedicated it to the Society and Anselm; I had brought the diploma to Schubert." In the same letter he claims that he and Anselm had been unable to "find an orchestra to accept [the symphony] anywhere!"

For the rest, we know only that Schubert's letter of thanks to the Society, dated 20 September 1823*, says: "In order also to give musical expression to my sincere gratitude, I shall take the liberty before long of presenting your honorable Society with one of my symphonies in full score." It seems likely enough that the two movements of the B minor Symphony came into Anselm's possession because Schubert had intended them for the Society in Graz. I would guess that he sent only two movements because he foresaw difficulties with completing the piece, but wanted also to send something substantial fairly quickly (and he did not write another symphony until the Great C major of 1825-26). What we do not know is just when he gave the manuscript to Josef to be passed along to Anselm, nor why it remained in Anselm's chest of drawers rather than going to the library of the Styrian Musical Society.

*Not a reflection on Schubert's manners: though the diploma is dated 6 April, he did not actually receive it until September.



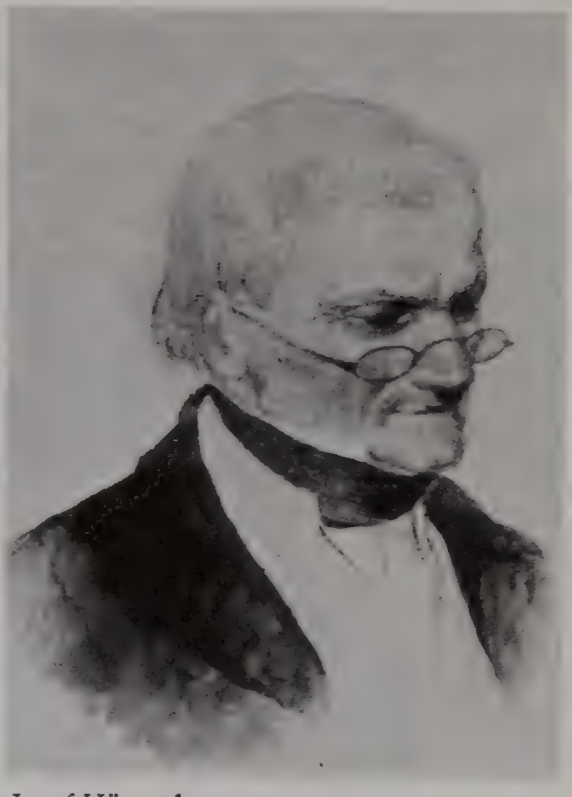
Anselm Hüttenbrenner

Von Herbeck, as already noted, heard about the existence of the work from Josef Hüttenbrenner in March 1860: "[Anselm] possesses a treasure . . . in Schubert's B minor Symphony, which we *place on a level* with the great C major Symphony . . . and with *any of Beethoven's*. Only it is not finished." Josef was using the Schubert as bribe to get the influential von Herbeck to perform some of Anselm's songs, quartets, choruses, operas, overtures, symphonies, masses, and requiems. For some reason, von Herbeck waited five years, but on 1 May 1865, after Kreissle von Hellborn had publicly urged Anselm to release the manuscript of the B minor, the conductor made the trip to Ober-Andritz. The account that follows is from an article *The Riddle of Schubert's Unfinished Symphony* by the great Schubert scholar, Otto Erich Deutsch (*Music Review* 1940):

". . . Herbeck arrived in the village and, finding that the inn where had gone by chance was the one which the Styrian musician daily frequented, awaited him there. 'I have come,' he said when Hüttenbrenner arrived, 'to ask you

to allow one of your compositions to be performed in Vienna.' Anselm thereupon escorted Herbeck to his home . . . and into his study that looked like a lumber-room. Furniture, including a close-stool, had to be pushed out of the way before all the manuscripts could be reached and spread out — first, of course, those of Anselm himself. Herbeck while still in Vienna had chosen for the performance Anselm's Overture in C minor . . . and had obtained the manuscript from Josef, but now he also took from Anselm two overtures to play. This being settled, Herbeck said, 'I intend to bring the three contemporaries, Schubert, Hüttenbrenner, and Lachner* before the Vienna public in a single concert. Naturally I would like very much to have Schubert represented by a new work.' Anselm replied, 'Well, I still have a lot of things by Schubert.' Then from a drawer crammed with papers in an old-fashioned chest, he pulled out the symphony. Herbeck maintained his outward calm while he held the desired manuscript in his hand. 'That would be quite suitable' he said, then with consummate diplomacy, 'will you allow me to have the manuscript transcribed immediately at my expense?' But Anselm, who had been completely won over, replied 'There is no need to hurry, you are welcome to take it with you' . . . So these manuscripts, the decoy and the game, arrived on that very day in Vienna where the Schubert manuscript, after its long exile, was henceforth to remain."

"Only it is not finished" . . . At some point after February 1818, when he finished the Symphony No. 6 in C major, D.589, Schubert enlarged his idea of what it meant to compose a symphony. Between the fall of 1813 and the winter of 1817-18, he had, without inhibition, easily, almost casually, written six symphonies. But then, in May 1818, he made and abandoned 25 pages of closely-written piano sketches for a symphony in D major. In August 1821, he began and made considerable progress with a symphony in E minor/major, a work of which performing versions by J.F. Barnett and Felix Weingartner have been published and performed. In 1822, he began but left unfinished the B minor Symphony. (This is altogether a period in which Schubert leaves many fragments.) In 1825, he would actually speak of preparing to pave his way *zur grossen Symphonie*. "Big symphony" or "symphony in the grand manner" means a symphony like one of Beethoven's, and Schubert had taken the first step of frustrated emulation in the E minor/major project of 1821, a bigger work than the preceding six, and one in which Schubert, like only Beethoven before him, used trombones. In that work, the *adagio* introduction is impressive and



Josef Hüttenbrenner

*Franz Paul Lachner — 1803-90 — was a Bavarian-born composer and conductor, active chiefly in Vienna and Munich. It was he whose conducting of the *Andante* of Mozart's G minor Symphony Wagner likened to a bronze pig-tail. The recitatives in the most familiar performing edition of Cherubini's Médée are Lachner's. In the event, however, nothing by Lachner's was played at the Vienna concert. After the Hüttenbrenner and Schubert pieces, the program was completed by some *a cappella* choruses of von Herbeck's own and the Mendelssohn *Italian* Symphony.

new in manner, but of the pretty E major theme that begins the *allegro*, Maurice J.E. Brown writes: "It is a winning little tune and in the first two or three symphonies would have been perfectly in place, but compare it with the themes which open the *Trout* Quintet, the A major [Piano] Sonata, and the C minor Quartet-movement [respectively 1819, 1819, and 1820], and one might well wonder what on earth Schubert was about when he reverted to this eighteenth-century elegance in a new symphony."

The Unfinished he was able to take farther. We know of no external circumstances or pressures that might have kept him from completing the score. That he intended to leave it as a work in two movements in not very closely related keys is a notion preposterously out of tune with everything else we know about Schubert's thought: fascination with ruins and fragments, with blurred beginnings and endings, is a Romantic phenomenon, and Schubert was a profoundly original conservative whose model was Beethoven, and who was not at all forward-looking in such respects. The most convincing explanation is that he was at a loss how to go on. He had produced two movements that were altogether new in melodic style, in the boldly mixed breadth and concision of their structure, in the warm glow of their orchestral sound, music like no other ever heard before, music ready to claim a place in the tradition of the *grosse Symphonie*. But the delightful scherzo is not on that level. Beethoven, moreover, had made the finale a problem now that he had provided works in which the center of gravity was at the end rather than at the beginning, in which the finale was not merely whatever came last, but was the moment toward which the entire work tended and in which all its tensions were resolved. The problem was one that unsettled composers as far into the 19th century and beyond as Franck, Bruckner, Dvořák, Mahler, and Shostakovich. Even in later years and in works otherwise as miraculous as the G major String Quartet, D.887 (1826) and



Johann von Herbeck

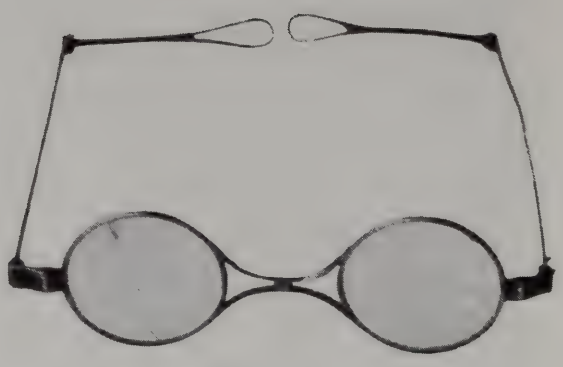
the B flat major Piano Sonata, D.960 (1828), Schubert could not always match earlier movements with later ones of comparable concentration and intensity. The Schubert scholar, Michael Griffel, persuasively suggests that in *The Unfinished*, the composer meant specifically to emulate Beethoven's Fifth, that it was the problem of how to write a heroic finale to a work in a minor key that stopped him. Griffel believes also — and this, too, is a fascinating and provocative idea — that when Schubert wanted to take lessons from the great pedagogue, Simon Sechter (an arrangement barely begun at the time of Schubert's last illness and death), it was not in order to study fugue or counterpoint in a general sense, but to get tips on how to end a minor-mode symphony by means of contrapuntal techniques. (Schubert's unfinished works tend to be in minor.)

Reviewing the first performance of *The Unfinished**, Eduard Hanslick had just one reservation: "As if he could not

*Not the standard, nor even a common name until the 1890s.

separate himself from his own sweet song, the composer postpones the conclusion of the [Andante], yes, postpones it all too long." I cannot agree with Hanslick's evaluation, but no question, he has noticed a remarkable moment, and one that can even be a bit dangerous in performance. Schubert begins his coda with music like that at the beginning of the movement, but goes at once to that still and mysterious passage for violins alone that had previously introduced the second theme. Only this time it is skewed a little bit so as to lead to a harmonically distant place (A flat major), where clarinets and bassoons as quietly as possible sing the opening strain once more. The same violin passage, with another twist of its intervals, brings us back safely to E major and the last, soft cadences. We hear it as a beautiful, unresolved mystery (that is, if we don't, like Hanslick, hear it as a disturbance), but I am sure that Schubert had planned in the finale to reolve it, to explain it, to "compose out" the possibility at which he hints in that wonderful last minute. And perhaps there, just for a moment, you might hear the symphony as somehow incomplete as well as unfinished. But then, it might have gone worse: in 1848, Josef Hüttenbrenner's maid used as kindling the manuscript (and only extant copy) of Acts II and III of Schubert's opera *Claudine von Villa Bella*.

— Michael Steinberg



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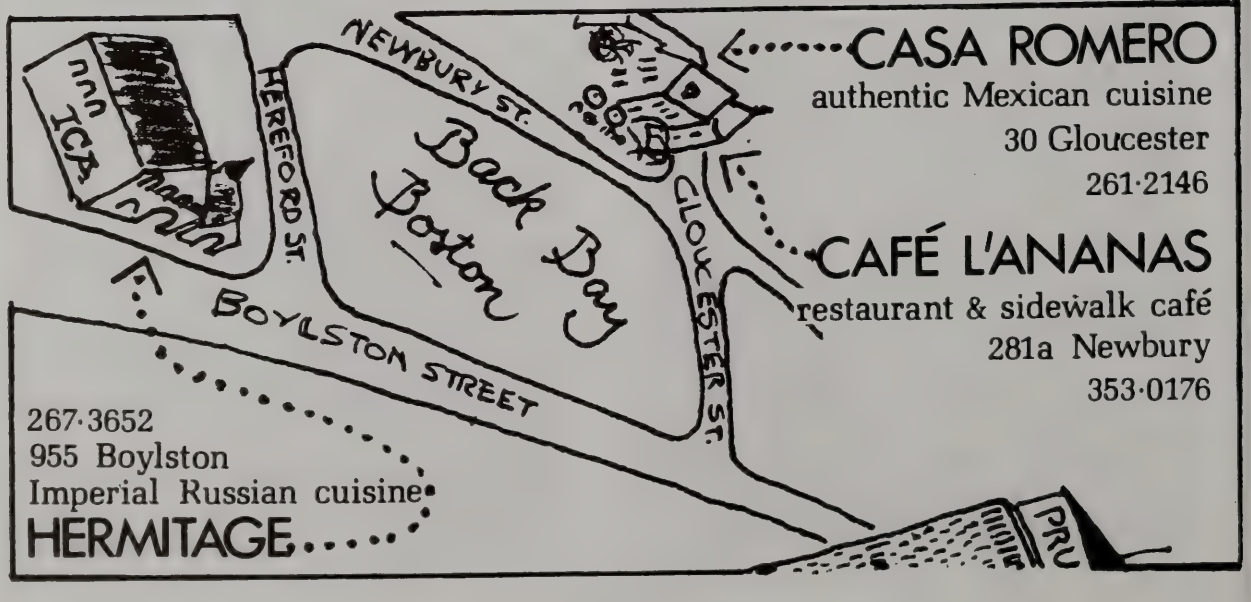


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Dimitri Shostakovich
Symphony No. 8, Opus 65

Dimitri Dimitrievich Shostakovich was born in St. Petersburg on 25 September 1906 and died in Moscow on 9 August 1975. Radio Moscow announced the completion of the Eighth Symphony on 20 September 1943, and soon after, the composer gave a piano reading of the work in Moscow for an invited audience of composers and conductors. The first orchestral performance was given at the Moscow Conservatory for another invited audience of musicians, artists, critics, and journalists on 3 November 1943, the first public performance being given the following evening. Yevgeny Mravinsky, to whom the score is dedicated, and who had led the premieres of the Fifth and Sixth Symphonies, conducted the State Symphony Orchestra, and both evenings were part of a Festival of Soviet Music to celebrate the 25th anniversary of the Soviet Union. The first American performance was given by Artur Rodzinski and the New York Philharmonic-Symphony on 2 April 1944. Serge Koussevitzky introduced the symphony to Boston on 21 and 22 April that year, the program also including the Khatchaturian Piano Concerto with William Kapell, and ending with the national anthems of the U.S.S.R. and the United States. Koussevitzky repeated the work in April 1945, a few days later also playing the Adagio in memoriam *President Franklin D. Roosevelt at concerts in Philadelphia and New York. The only performance in Boston since 1945 was given on 1 February 1970 by the Moscow Philharmonic, Kiril Kondrashin conducting.*

We forget quickly. For a few years during World War II, Shostakovich was the most famous living composer. Certainly, no single composition in the 20th century received as much public attention as his *Leningrad* Symphony of 1941. Its success, here and in the Soviet Union, was as immense as it was short-lived. Surely, that success, as well as its oblivion, was founded as much on politics as on music. After the gigantic effort of the *Leningrad*, Shostakovich, awarded the title of Honored Art Worker and granted a professorship at the Moscow Conservatory in addition to the one he already held in Leningrad, composed a number of songs on texts from Pushkin to *Comin' thro' the Rye*, a piano sonata, and what turned out to be an unfinished opera on Gogol's *The Gamblers*. Then, in the summer of 1943, he settled at the "Creative Home" the Union of Soviet Composers maintained near Ivanovo, about 150 miles northeast of Moscow, and began work on his Eighth Symphony. It was quickly performed, by the conductor of Shostakovich's choice, and upon an important occasion. Within a year, it had been heard in the United States and in England. It was not badly received — Shostakovich, the chronicler of the heroism at the siege of Leningrad, had too much credit for that just then — but commentary was respectful, reserved, puzzled. In spite of the sponsorship of Rodzinski and Koussevitzky — and one must remember that at that point, the U.S. Rubber Company, which sponsored the New York Philharmonic-Symphony broadcasts, and the Boston Symphony would have bid for any new Shostakovich symphony — the work was not really taken up here. It was quickly lost from view in the Soviet Union as well. The composer suggested that it was the second part of a symphonic war trilogy, but for reasons no doubt both musical and ideological, he found himself unable to proceed with the plan for a heroic Ninth-Symphony victory celebration, producing instead a *scherzando* "little symphony." When the Eighth was remembered, it was in an unhappy context: in January 1948, when Andrei Zhdanov of the Central Committee of the Communist Party was promulgating resolutions on the proper conduct of music and musicians, that work was singled out for special attack. Zhdanov was a master at playing on the mutual antagonisms and jealousies of the composers, and the sharpest attack on the Eighth Symphony was delivered by Vladimir Zakharov, a composer of light music who was soon to become a secretary in the "new order"

presidium of the Composers' Union. Zakharov began by declaring that "our symphonists have put up an iron curtain [!] . . . between the people and themselves . . . They have done it, not accidentally, but quite consciously . . . These composers are alien and completely incomprehensible to our Soviet people . . . There are still discussions around the question whether the [Shostakovich] Eighth is good or bad. Such a discussion is nonsense. From the point of view of the people, the Eighth is not a musical work at all; it is a 'composition' which has nothing whatsoever to do with art." Critics like Shostakovich's biographer, Ivan Martynov, who had praised the Eighth were called to account for their opinions and to revise them. In 1956, however, the composer dared lament publicly "that the Eighth Symphony has remained unperformed for many years. In this work there was an attempt to express the emotional experiences of the people, to reflect the terrible tragedy of the war. Composed in the summer of 1943, the Eighth Symphony is an echo of that difficult time, and quite in the order of things, in my opinion . . ." On 28 May 1958, the Central Committee adopted a resolution "On Rectifying the Errors in the Operas *Great Friendship*, *Bogdan Khmelnitzky*, and *From All One's Heart*," in which, astonishingly, Vano Muradeli, Konstantin Dankevich, and Herman Zhukovsky, all brutally drubbed a decade earlier, were rehabilitated, and in which it was also noted that "comrades Shostakovich, Prokofiev, Khatchaturian, Shebalin, Popov, Miaskovsky, and others, whose works at times revealed the wrong tendencies, [had been] indiscriminately denounced as the representatives of a formalist anti-people trend." With that, the Eighth returned to the repertoire.

Perhaps if Shostakovich had given the Eighth the sort of slam-bang ending he had found for his first seven symphonies, most of this discussion, questioning, and acrimony would never have come up. But then nothing in this symphony is conventional, unless the opening, where Shostakovich returns to



Shostakovich at the time of the Eighth Symphony

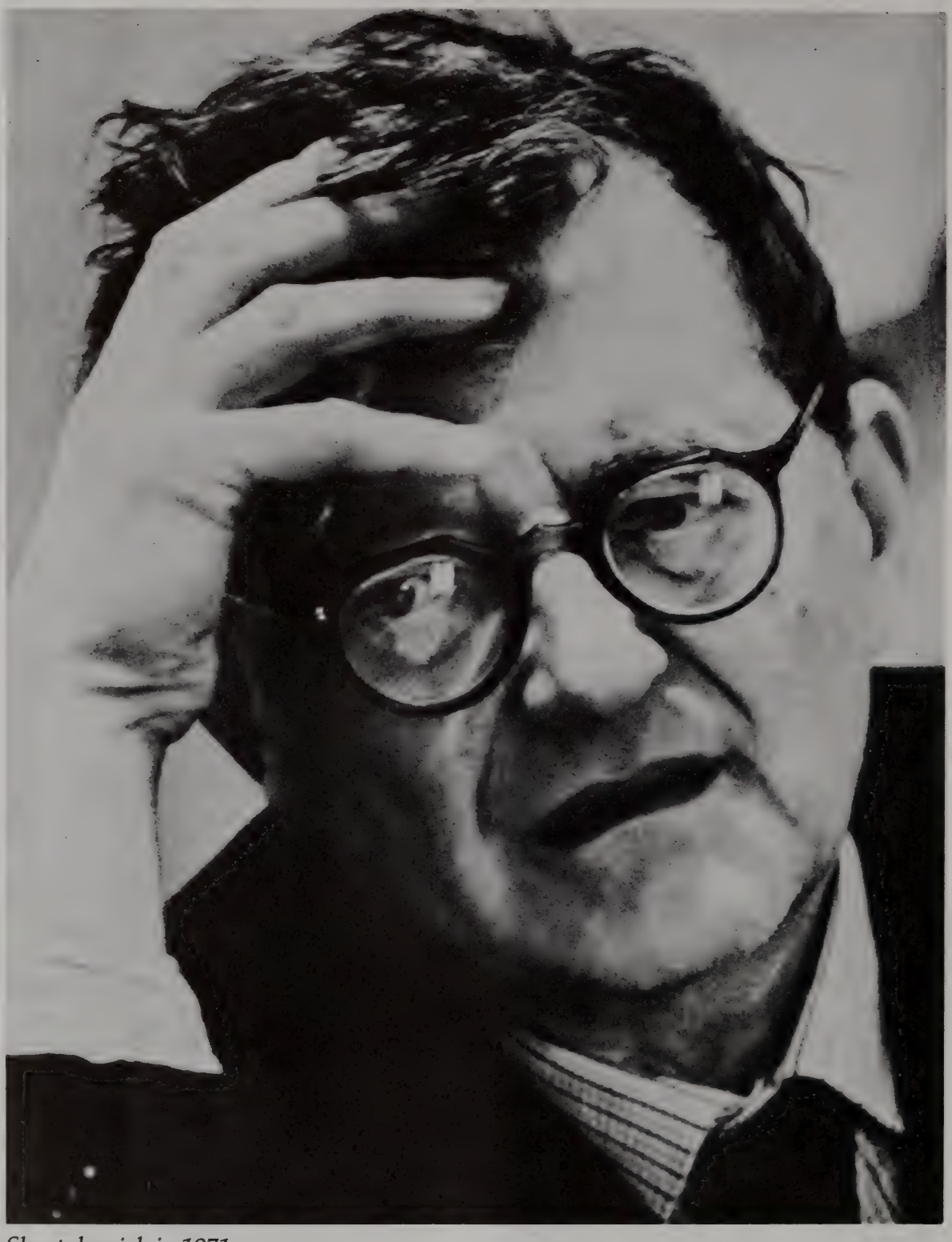
the striking formula of the Fifth Symphony of 1937: declamatory, quasi-canonic dialogue of low and high strings in sharply dotted rhythms, subsiding into lyric melody for violins. How unexpected, though, is the shape of the work as a whole. The first *Adagio* (which, however, traverses a range of tempi up to an extremely energetic *allegro)* is by itself a little more than two fifths of the entire symphony. Then comes a sequence of what the critic, Daniel Zhitomirsky, called three marches — a heroic march, a *scherzo*-march, and a funeral march. Then the finale, reserved and brief. Shostakovich articulates all this in a special way by making his last break after the "heroic march," the final three movements then being played without pause. A design like that puzzles us less than it would have 30 years ago. The reason is that we know our Mahler better now. Shostakovich knew him all along: Oskar Fried and Fritz Stiedry held permanent conducting posts in the Soviet Union, and Bruno Walter, Otto Klemperer, Hermann Scherchen, and William Steinberg visited there, and they were, all of them, Mahlerians long before it was trendy to be so. Mahler's symphonies

are one adventure after another in rethinking symphonic design, with only the First and the Sixth built according to familiar four-movement schemes. Such Mahlerian ideas as a first movement much larger than any other (Symphony No. 3), linked pairs or groups of movements (No. 5), a series of character movements in the middle of a symphony (No. 7), a finale that is surprisingly gentle and modest after what has gone before (No. 4), all these have left their mark on the Shostakovich Eighth.

Something all Shostakovich's own — and the beginnings of it are already there in the Symphony No. 1, which he wrote at 19 — is the sound. Here in No. 8, he uses a normally large orchestra — two piccolos, two flutes, two oboes and English horn, two clarinets with high E flat clarinet and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, kettledrums, xylophone, snare drum, cymbals, bass drum, tam-tam, and strings — and writes for it with a knack for making it sound still larger than it is. He scores by dividing his orchestra into clearly defined blocks, and any one sonority, whether a *tutti* of a particular coloration, an accompanied solo, or one of his eccentric combinations (there is much play with these in the second movement with its shrilling piccolos and E flat clarinet), is apt to dominate for a long time. It is also a sound that is hard-edged and lean rather than lush, tending more toward high treble and low bass than into the middle.

For Koussevitzky, the *Adagio* was a movement "which, by the power of its human emotion, surpasses everything else created in our time." It is a masterfully controlled flow of sound, and rich in event — the beautiful, stretched, *pianissimo* melody with which the first violins enter (and how skilfully Shostakovich uses flute and trumpets briefly to support the melody and its accompaniment at the climax); the second, even more expansive violin melody, *espressivo* now, and in an enigmatic 5/4 meter over quietly pulsing chords; the first intervention of military music; after the first climax, over bounding strings, the scream of oboes and clarinets; the wonderful English horn recitative, turning gradually into *arioso;* in the coda, the subtly new combinations of ideas from the beginning; the last four quiet notes on the trumpet, placing the music with gentle firmness into its C major haven.

About Zhitomirsky's characterization of the three marches there could be argument. I hear the second movement as grotesque, as parody, and not possibly as genuinely heroic. Nor am I convinced by the third movement as scherzo: I hear, rather, a savage, relentless machine — it is also characteristic of Shostakovich to persist with his brutal *ostinati* longer than anyone else would dare — and its most insistent feature, other than the pounding quarter-notes, is again a scream. Two great cries pierce the nightmare and open the way to the next slow movement. This is a solemn march indeed, written as a *passacaglia*, a form Shostakovich was to use with great strength in a number of other situations, including the Trio No. 2, the Second, Third, Sixth, and Tenth String Quartets, and the Violin Concerto No. 1. Here, the ten-measure bass, which begins with energy and concludes with a broadly composed-in retard, is played first by itself in a magnificently scored *decrescendo*, and then repeated eleven times. What Shostakovich achieves in the seventh and last variations with his combination of fluttertongued flutes and muted, plucked strings is one of the most eerily haunting sounds in orchestral music. And quietly, as though it were no feat at all, the clarinets lift the music from G sharp minor into C major, and the finale has begun. Shostakovich had made his public and militant victory statement in the *Leningrad* Symphony. Now, to know only the Shostakovich of the symphonies and concertos is to know him very incompletely: the private Shostakovich of the chamber music, particularly the fifteen string quartets, travels in worlds of which the big orchestral works scarcely dream. This finale gives some hint of what that world feels like. The war music, the scream, intervene once more. But before and after, this is music of timidly awakening life. Shostakovich



Shostakovich in 1971

offered to put it into words: "Life is beautiful. All that is dark and ignominious will disappear. All that is beautiful will triumph." A hope to be timorously entertained, as he knew better than most. He was charged with having written a gloomy symphony. But in those last pages, so spacious in the way they draw breath, so lovely in sound, with the memory of tragedy still present in the hushed dissonances, there is firmness, acceptance, serenity, and perhaps even something of hope.

—M. S.

MORE . . .

The Schubert book by Arthur Hutchings in the Master Musicians series is not bad (Octagon). Specifically on the symphonies, Maurice J.E. Brown's B.B.C. Guide is excellent (University of Washington paperback), and so is Harold Truscott's chapter in the first volume of Robert Simpson's *The Symphony* (Pelican paperback). Otto Erich Deutsch's compilation *Schubert: Memoirs by his Friends* is rich and moving (Humanities). In *Essays and Lectures on Music*, Donald F. Tovey has two superb Schubert essays, one general, the other more technical on *Tonality in Schubert* (Oxford). Norton Critical Scores include *The Unfinished* Symphony, edited by Martin Chusid, and with a variety of historical, analytical, and critical commentary, including the sympathetic essay Dvořák wrote in 1894 for A.D. Coleridge's *The Century Illustrated Monthly Magazine* (Norton). A.D. Coleridge's 1869 translation of the Kreissle von Hellborn biography one has been reissued by Vienna House. BSO recordings of *The Unfinished* have been conducted by Charles Munch (RCA, with the Beethoven Fifth) and by Eugen Jochum (Deutsche Grammophon, with Mozart's *Jupiter).* Recordings of special interest or value are those by Pablo Casals (Columbia, as a single with the Mozart G minor, or in a two-record package with Mendelssohn's *Italian*, Haydn's *Surprise*, and Mozart's *Jupiter*), Dietrich Fischer-Dieskau (Angel, with Schubert's Symphony No. 5), Otto Klemperer (Angel, also Schubert's Symphony No. 5), and Guido Cantelli (Seraphim, monaural only, with Mendelssohn's *Italian).*

On Shostakovich, I recommend Boris Schwarz's important *Music and Musical Life in Soviet Russia 1917-1970* (Norton). Of the two recordings of the Eighth Symphony, Kiril Kondrashin's (Melodiya-Angel), in spite of a less virtuosic orchestra, makes a stronger effect than André Previn's rather tame one (Angel).

— M.S.

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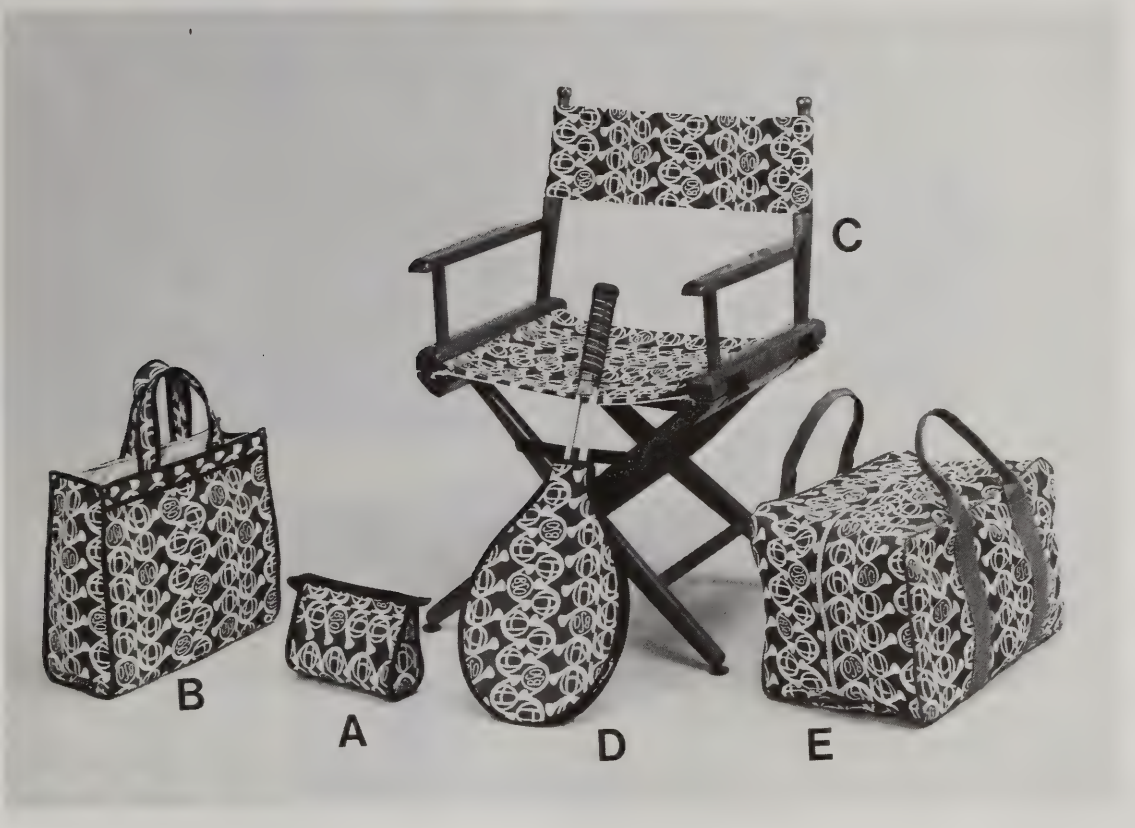
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MSTISLAV ROSTROPOVICH



Mstislav Rostropovich was born in Baku, Azerbaijan on 27 March 1927. His father was a cellist and his mother a pianist. At the age of four the young Rostropovich began to compose and to play the piano. From the time he was eight he studied cello with his father at Children's Music School in Moscow and from there he entered the Moscow Conservatory where he studied cello as well as composition under Dmitri Shostakovich. His debut appearance was made at the age of thirteen in Slaviansk and one year later he performed in the triple role of cellist, pianist and composer at the Composer's Concert in Orenberg. As a young musician, he participated in three major international competitions where he received first prize: Prague, where he was awarded first prize twice, and in Budapest. He concertized outside the Soviet Union for the first time in 1947, and since that time has appeared in recital, and in concert with leading orchestras throughout the world. Rostropovich has been the recipient of numerous awards, medals and honorary memberships in Academic Societies throughout the world. Many composers including Prokofiev, Shostakovich, Miaskovsky, Khachaturian, Kabalevsky, Sauguet, Piston, Berstein, and Britten, have dedicated works to him. Rostropovich gave the American premiere of Benjamin Britten's Cello Symphony when he made his debut with the Boston Symphony in 1965. During those performances, he was also soloist in Haydn's Cello Concerto in C, and Dvorak's B minor concerto. He has since appeared with the BSO as cellist, pianist, and conductor, his most recent appearance being in Tanglewood during the 1975 season. He made his U.S. conducting debut with the National Symphony in Washington, D.C. in 1975, and will become that orchestra's Music Director at the start of next season. He has recently completed recording Tchaikovsky's six symphonies for EMI.



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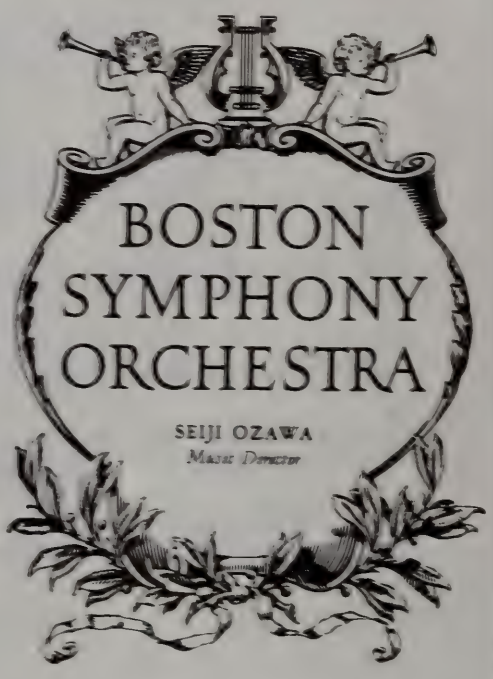
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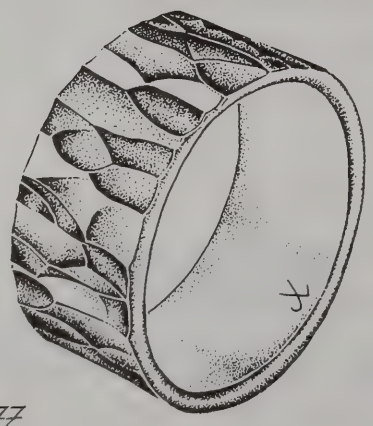
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Tchaikovsky: Symphony No. 5 in E minor, Op. 64
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Friday, 11 February — 2-3:45
Saturday, 12 February — 8:30-10:15
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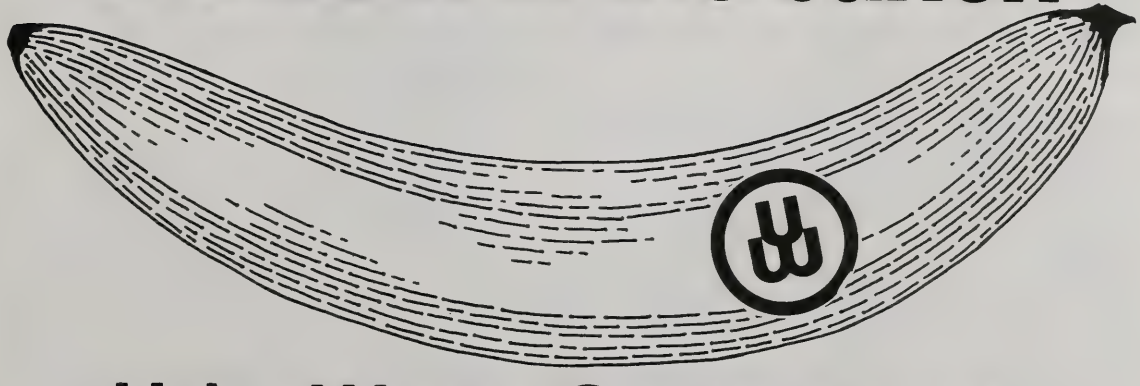


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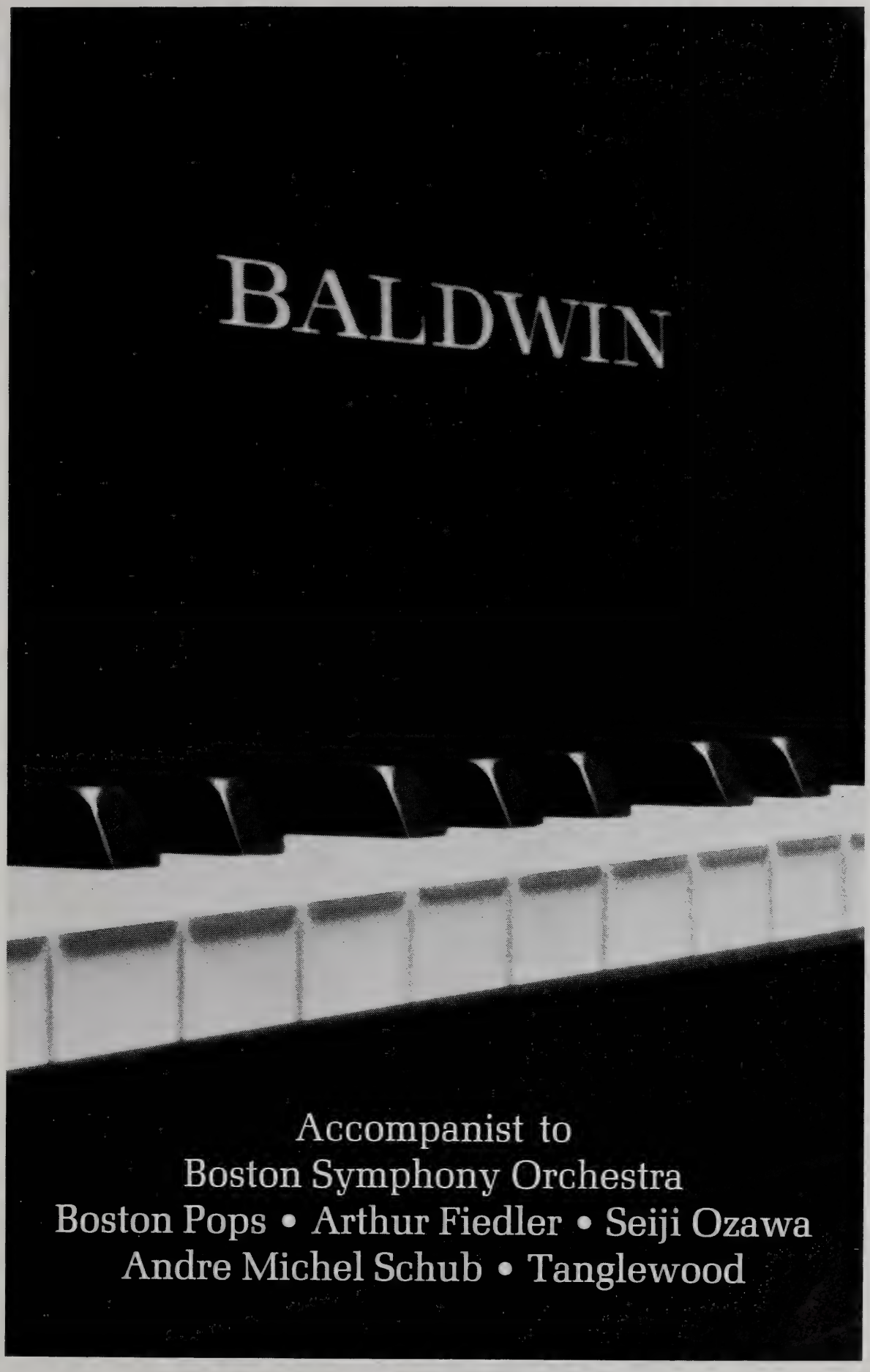
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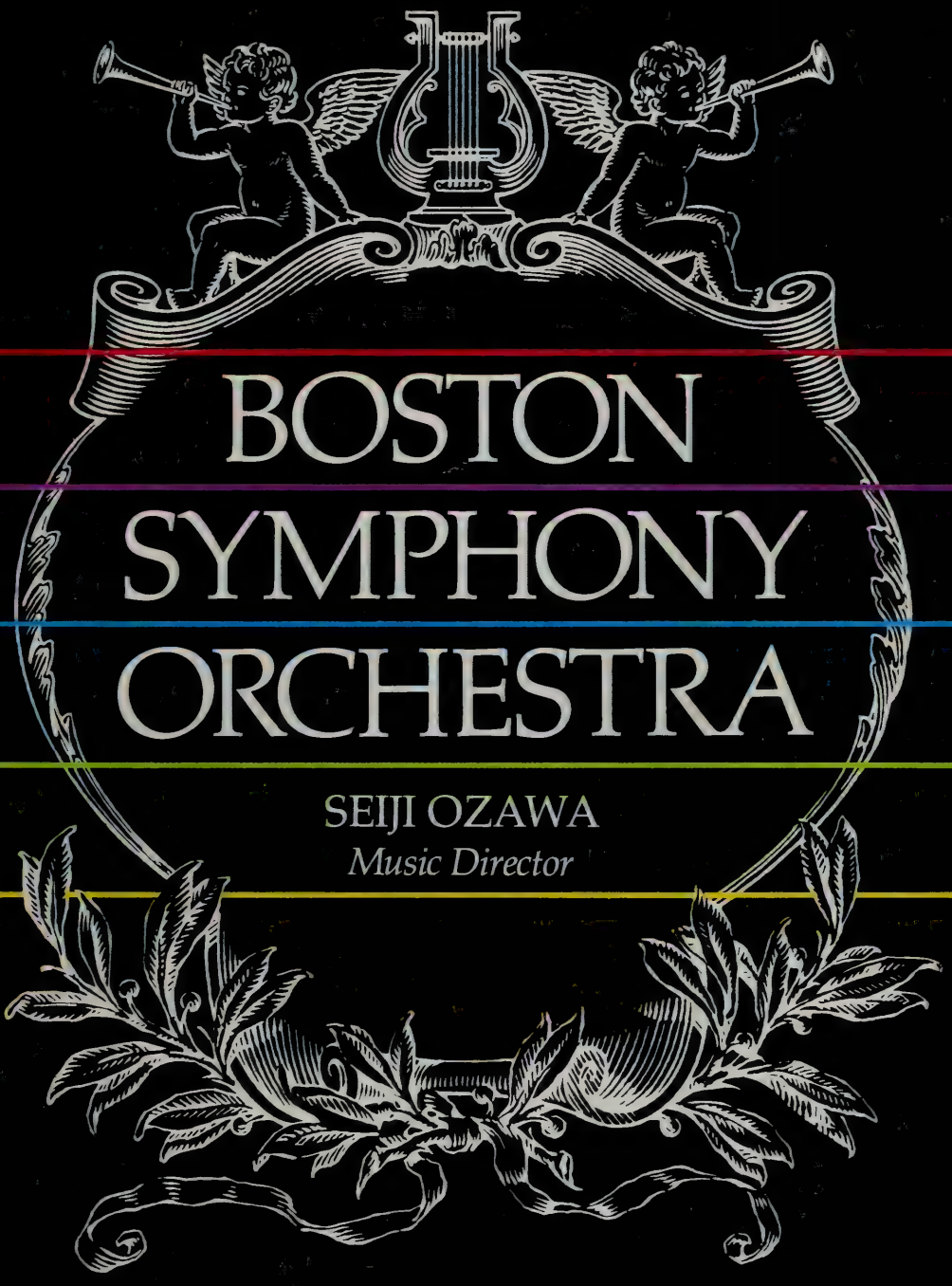

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96th SEASON

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Ninety-Sixth Season



Thursday morning, 10 February at 11

SEIJI OZAWA, conductor

VAUGHAN WILLIAMS *The Lark Ascending* Romance for violin and orchestra

JOSEPH SILVERSTEIN

TCHAIKOVSKY Symphony No. 5 in E minor, Opus 64

Andante — Allegro con anima
Andante cantabile, con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso — Allegro vivace — Moderato assai e molto maestoso — Presto

This concert will end about 12:05.

Seiji Ozawa and the Boston Symphony Orchestra record exclusively for Deutsche Grammophon.

Baldwin piano

BOSTON SYMPHONY ORCHESTRA

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Colin Davis, *Principal Guest Conductor*
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Ninety-Sixth Season



Thursday, 10 February at 8:30
Friday, 11 February at 2
Saturday, 12 February at 8:30
Tuesday, 15 February at 8:30 in Veteran's Memorial Auditorium, Providence

SEIJI OZAWA, *conductor*

VAUGHAN WILLIAMS *The Lark Ascending* Romance for violin and orchestra
JOSEPH SILVERSTEIN

VIEUXTEMPS Violin Concerto No. 5 in A minor, Opus 37
Allegro non troppo
Adagio
Allegro con fuoco
JOSEPH SILVERSTEIN

INTERMISSION

TCHAIKOVSKY Symphony No. 5 in E minor, Opus 64

Andante — Allegro con anima
Andante cantabile, con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso — Allegro vivace — Moderato assai e molto maestoso — Presto

Thursday's concert will end about 10:20, Friday's about 3:50, and Saturday's and Tuesday's about 10:20.

Portions of Saturday's concert are being recorded by WGBH-TV for telecast later. Occasional shots of the audience may be used.

Seiji Ozawa and the Boston Symphony Orchestra record exclusively for Deutsche Grammophon.

Baldwin piano



First violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
Michael Vitale
Darlene Gray
Ronald Wilkison
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

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William Rhein
Harold D. Hodgkinson chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe
Henry Portnoi

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

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Ronald Barron
Norman Bolter
Gordon Hallberg
William Gibson

Tuba
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Sylvia Shippen Wells chair

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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings for Deutsche Grammophon include Berlioz's *Symphonie fantastique, La damnation de Faust,* and *Roméo et Juliette* (awarded a *Grand Prix du Disque).* This spring, DG will release the Ozawa/BSO recording of Charles Ives's Fourth Symphony.

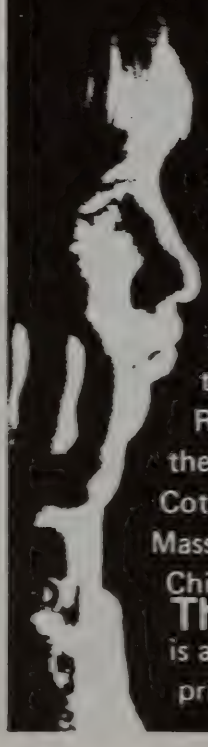


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Notes

Ralph Vaughan Williams

The Lark Ascending Romance for violin and orchestra

Ralph Vaughan Williams was born at Down Ampney, Gloucestershire, England, on 12 October 1872 and died in London, 26 August 1958. He worked on* The Lark Ascending *in 1914, bringing it almost to completion, then laying it aside for the duration of the war, and finishing it at last in December 1920. It was intended for and is dedicated to the English violinist, Marie Hall. The first performance was given by Marie Hall with Geoffrey Mendham at the piano on 15 December 1920 at a concert of the Avonmouth and Shirehampton Choral Society in the Shirehampton Public Hall. The orchestral version was heard for the first time at a concert at the second Congress of the British Music Society, 14 June 1921, at Queen's Hall, London: Marie Hall was again the soloist, and Dr. Adrian Boult conducted the British Symphony Orchestra. The present performances are the first at concerts by the Boston Symphony Orchestra.* The Lark Ascending *was played earlier this season by the Bach Society Orchestra at Harvard when Jennie Shames was soloist.*

The title is George Meredith's, and Vaughan Williams prefaces the score with lines from that poem:

He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.

* * * * * *

For singing till his heaven fills,
'Tis love of earth that he instils,
And ever winging up and up,
Our valley is his golden cup,
And he the wine which overflows
To lift us with him as he goes.

* * * * * *

Till lost on his aerial rings
In light, and then the fancy sings.

The composer's manuscript of the score for violin and piano gives four more lines of Meredith's poem:

He is the dance of children, thanks
Of sowers, shout of primrose banks
And eyes of violets while they breathe;
All these the circling song will wreathe . . .

Ursula Vaughan Williams begins her biography thus: "Ralph Vaughan Williams was, on his father's side, of mixed English and Welsh descent. On his mother's side he came from the families of Wedgwood and Darwin, so often intermarried. He drew his inheritance partly from Celtic sources, from a family chiefly of lawyers and parsons, and partly from the strong and inventive stock of craftsmen, manufacturers, and scientists." Apropos the Darwin heritage, Mrs. Vaughan Williams tells a story I cannot resist passing on. At six or seven, Ralph asked his mother about *The Origin of Species* and what it meant. She answered: "The Bible says that God made the world in six days, Great Uncle Charles thinks it took longer: but we need not worry about it, for it is equally wonderful either way."

Only a year or two later, Ralph took and passed an Edinburgh University correspondence course in music, and, in his music-loving household, he had his aunt Sophy Wedgwood to give him lessons in piano and basic theory. He went to Charterhouse, the Royal College of Music, and Trinity College, Cambridge. He played organ with interest and piano out of necessity. He studied in Berlin with Max Bruch, and at 35 he took time off from work and career to sharpen his technique with some months of lessons with Ravel. By 1914, the year of *The Lark Ascending*, he had joined the Folk-Song Society and had begun the collecting of Norfolk songs, a critical step that led him, as Frank Howes has noted, to the finding at last of his own musical language; he had come to know and love the music of earlier English masters like Byrd and

*Ursula Vaughan Williams, the composer's widow, notes: "Ralph's name was pronounced Rafe, any other pronunciation used to infuriate him."



Marie Hall, for whom Vaughan Williams wrote *The Lark Ascending*

Purcell, editing the latter's *Welcome Odes* for the Purcell Society; he had put considerable energy into elevating the standards of amateur choral singing, had contributed articles on conducting and fugue to a new edition of Grove's *Dictionary of Music and Musicians* (still to be found in the current Fifth Edition of 1954), and had prepared a new edition of the *English Hymnal;* he was the composer of works as varied and individual as the ballad opera *Hugh the Drover,* the Walt Whitman settings in *Toward the Unknown Region* and the *Sea Symphony,* incidental music to *The Wasps* of Aristophanes, *A London Symphony, On Wenlock Edge* (on poems of A. E. Housman), the *Five Mystical Songs* (on poems of George Herbert), and, most important of all, the *Fantasia on a Theme by Thomas Tallis,* which is *the* great declaration of independence of English music in the 20th century (to be performed at the concerts of 7-9 and 12 April, Colin Davis conducting). When he set the score of *The Lark Ascending* aside, it was to join, first the Special Constabulary, then an ambulance unit of the Royal Army Medical Corps.*

The Romance itself begins for Vaughan Williams a manner realized in its richest form in the *Pastoral Symphony* of 1916-21. For the premiere of that work, the composer wrote a program note which begins: "The mood of this Symphony is, as its title suggests, almost entirely quiet and contemplative — there are few *fortissimos* and few *allegros.*" *The Lark Ascending,* too, is a work of a haunting stillness. The orchestra that accompanies the solo violin is small — two flutes, oboe, two clarinets, two bassoons, two horns, triangle, and strings. Clarinets, horns, and strings suggest some harmonies, and from their muted chord, the violin rises in unmeasured flight. It settles into lilting song. A more dance-like section is connected, presumably, to the four lines of Meredith's poem Vaughan Williams decided to omit from the printed score. The earlier music returns, and at the end, the violin, whose melismas are the lark's song, spirals ever higher "till lost on his aerial rings/In light . . ."



Ralph Vaughan Williams, 1917

The Lark Ascending is a memento as well of Marie Hall's playing, which Vaughan Williams first heard in 1908 when she was 24, and which touched him then with its intelligence, serenity, and purity. As a girl of ten, she studied with Elgar, and her later teachers included August Wilhelmj and Otakar Sevcik. She made her debut in 1903 and first visited the United States in 1905. With Wilhelm Gericke conducting, she played several performances with the Boston Symphony of Mendelssohn's Concerto here and on tour.

— Michael Steinberg

*Another story from Ursula Vaughan Williams's biography: "The recruits were drilled and given some medical instruction: as part of this Ralph was sent to Guy's Hospital . . . Besides attending lectures he was sent to watch operations: on his first day in the theatre the surgeon who was operating and giving a running commentary, asked him if he'd ever seen the inside of a man's stomach: surprised to be addressed like this, he said 'No, Sir' in a tone of polite curiosity. 'There,' said the surgeon, slicing the visible bit of human flesh another six inches and displaying the contents to his interested eyes — 'There you are.' Ralph felt that his 'Thank you, Sir' was inadequate, but he could not think of anything else to say."

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Vaughan Williams rehearsing *The Lark Ascending* in 1956

Henri Vieuxtemps
Violin Concerto No. 5 in A minor, Opus 37

Henri Vieuxtemps was born in Verviers, Belgium, 17 February 1820 and died at Mustapha-les-Alger, Algeria, on 6 June 1881. He wrote his Violin Concerto No. 5 in 1860 for a competition at the Royal Conservatory, Brussels. Vieuxtemps himself played the first professional performance in September 1861, also in Brussels. Leopold Lichtenberg played the work at the Boston Symphony concerts of 17 and 18 October 1884, Wilhelm Gericke conducting. In later seasons, Otto Roth, Olive Mead, and Charles Gregorowitsch have appeared as soloists in it. The most recent performance here was given in March 1906 on the Cambridge series, when Adolf Bak was soloist, but in March 1911, Sylvain Noack played it with the orchestra in Springfield.

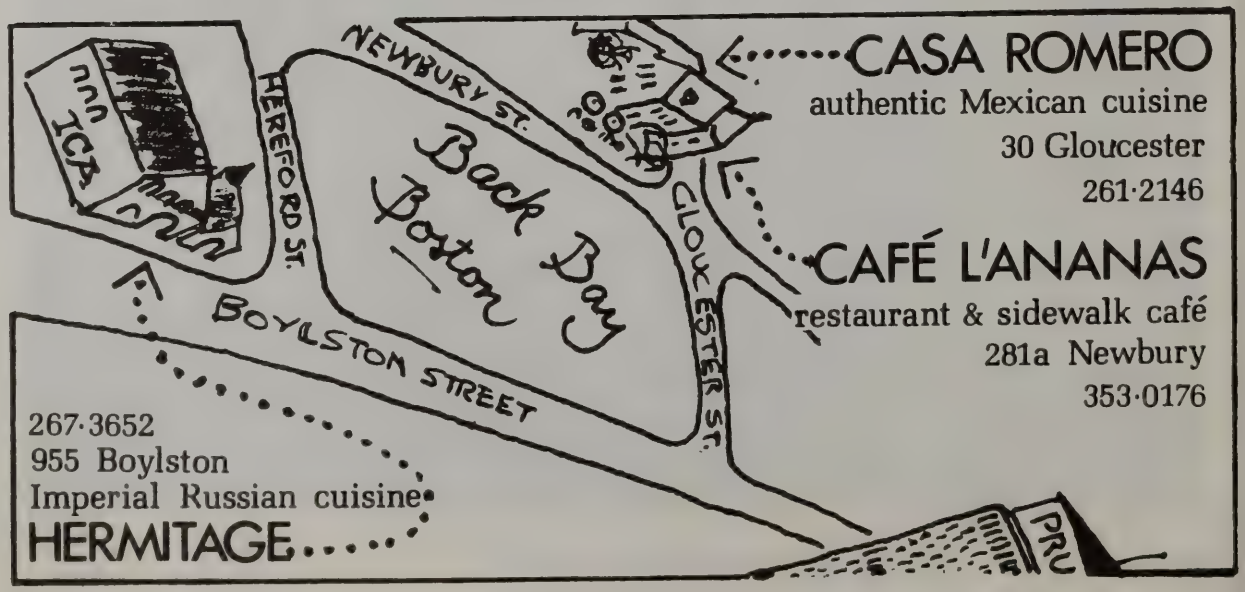
The passage of time provides us with a perspective that encourages the re-evaluation of works of art and, in many instances, brings us to a fresh recognition of objects which have been unjustly neglected. In painting, we have the example of the artists of the Hudson River school, highly regarded during their lifetimes, virtually ignored for years thereafter, and only now assuming a place of importance in major museum collections. In music, the revival of many neglected works from the Romantic period has enriched the permanent concert repertoire. The virtuoso instrumentalists of that era were generally rather active as composers of music for their instruments. Charles-Auguste de Bériot (Vieuxtemps' first important teacher), Louis Spohr (who greatly influenced him some years later), Pierre Rode (whose Fifth Concerto he played in public at age six), and Rodolphe Kreutzer were very famous at that time. For non-violinists who haven't studied their *études*, Kreutzer and Rode are better known today as the dedicatees of Beethoven's Ninth and Tenth Violin Sonatas.

Henri Vieuxtemps stands out in this cast of fiddling composers. His influence as a teacher shaped and extended the

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Franco-Belgian School (through Eugène Ysaÿe and Fritz Kreisler), and his years in St. Petersburg helped to form the Russian school (through Leopold Auer, Mischa Elman, Jascha Heifetz, and Efrem Zimbalist). One of the first virtuoso instrumentalists regularly to perform the music of others, he played the Beethoven Concerto with his own cadenzas many times. In a period when it was fashionable to compose fantasies and variations on the popular patriotic songs of all countries to be visited on a tour, Vieuxtemps dabbled only occasionally in this practice. (A set of variations on *Yankee Doodle* was on his Boston program in 1844.) His seven concertos are examples of the workings of a musical mind that looked far beyond these superficial values. An anecdote about the premiere of his first concerto shows how easily he could have rejected serious development as a composer, and gives us a glimpse of the atmosphere in the concert halls of that age. The concerto begins with a long, rather pompous introduction, using brasses and percussion quite brilliantly in the style of the time. This introduction concludes with a long *fortissimo* chord, which precedes the first entrance of the soloist. This climactic chord brought forth such an ovation from the audience that the introduction had to be repeated before the soloist played his first note!

From the violinist's point of view, the Fifth Concerto presents great technical challenges and opportunities for violinistic self-indulgence. This show-off material is integrated into an expertly constructed piece of music. The sensitive use of orchestral color (far more impressive than in Chopin's piano concertos, I must say), the tasteful use of a melody from Grétry's opera *Lucile* as a lyrical counter-subject, the innovative use of the orchestral introduction as framework for the solo cadenza, all show me that the man who was known as *Le Roi du Violon* was certainly no commoner among composers. I hope we will perform some of these long-neglected Romantic violin concertos, as they constitute a tasty addition to the diet of the most discriminating concertgoer.

— Joseph Silverstein

"His playing is like a flower, fragrant and bright at the same time. His execution is perfect, masterly throughout . . . From the first to the last tone we stood as if in a magic circle, the beginning and end of which were hidden from us."

— Robert Schumann
(transl. Paul Rosenfeld)*

"Were Vieuxtemps not such a great virtuoso, he would be acclaimed as a great composer . . . His works, with their beauty and their expert disposition of events, are those of a master whose melodic style is unfailingly noble and dignified, where the harmony is of the richest and always articulated by ingenious scoring of lovely coloration . . . [his manner of performance] is beautiful, calm, and grand."

— Hector Berlioz

"Listening to him is one of the greatest, most unqualified pleasures music has to offer. His playing is as infallible and masterly in technique as it is musically noble, inspired, and compelling . . . He may be considered the finest composer among contemporary violinists, and the finest violinist among contemporary composers."

— Eduard Hanslick

"To close my report with something really cheering, I announce to you a great talent and a great success, acknowledged aloud and unanimously lauded by the Paris public as a musical event. I speak of Vieuxtemps and his first appearance here. This in every respect extraordinary artist arrived a short while back, triumphantly preceded by considerable renown . . . Alike his execution and his composition [the Concerto No. 1 in E major] had the most immense success, before the most critical audience in Paris; in my opinion this success and this composition, taken in conjunction, form a musical event of the first magnitude. So one man has dared at last to vault the endless rut of plaudit-seeking virtuosi with their horribly dishonouring *airs variés*, and restore his art to that pristine dignity from which it had been so shamefully debased! So one man has dared to place himself before the jaded ears of the crowd with a noble, sterling piece of music,

purely and chastely conceived, performed with life and freshness — a composition for which he claims the exclusive attention of his audience, and to which he manifestly welds his art of virtuoso with a single eye to lifting his work to an ideal understanding! Not only is it that this noble aim is in itself remarkable, nay, altogether admirable; but to attain that aim so thoroughly, to be in possession of such rich powers of mind and mechanism as to succeed in the most striking fashion — this constitutes a phenomenon which cannot be too highly rated! And this rare artist — incredible as it may seem — has only just completed his one-and-twentieth year! O all ye virtuosi with your fantasies, your variations and *polacca guerrieras*, bow low before this stripling, and strive to emulate him; else, I forewarn you, in less than five years ye will all be dead and buried!"

—Richard Wagner
(transl. W. A. Ellis)*

*This review for the Dresden *Abend-Zeitung* is interestingly complemented by Wagner's remarks in a private letter written a month later to one of his oldest friends, Ferdinand Heine, the costume-designer at the Dresden Court Theater: " . . . if I am to judge Vieuxtemps' later work as I foresee it . . . his triumph will consist in *leading music back* to its true state of chaste beauty. However, Vieuxtemps will never do a work of pioneering and enlarging. His achievement will always have a negative value only. He lacks the necessary passion to be creative; although only twenty years of age, he is an adult already: he was never young. The realm of vision is unknown to him; he sees flat daylight about him and therefore he cannot feel the ecstasy of warmth. However, thus he *must* be in order to accomplish the task which he has clearly perceived and which he performs with a full, calm consciousness. Such natures must be considered as wise gifts of Providence, and must be all the stronger, as they have to counteract fervor. Vieuxtemps' name is extremely characteristic. His last concerto is beautiful and would give me still more satisfaction if I had felt more intensity in his motives. You have nothing to fear from the influence of Berlioz' music on him, for Vieuxtemps is matured and conscious of himself." (From the translation by H. Abraham, H. Lea, and R. Stoehr of the Burrell collection of Wagner letters)

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Piotr Ilyich Tchaikovsky
Symphony No. 5 in E minor, Opus 64

Piotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, 25 April (old style) or 7 May (new style) 1840 and died in St. Petersburg on 6 (18) November 1893. He composed the Fifth Symphony between May and 26 August 1888, himself conducting the premiere in St. Petersburg on 17 November of that year. Theodore Thomas introduced it to America at a concert in New York on 5 March 1889 (Edward MacDowell's Piano Concerto No. 2 in D minor, with the composer as soloist, had its premiere on the same program). The first Boston Symphony performances were conducted by Arthur Nikisch on 21 and 22 October 1892. Among the conductors who have led it with the orchestra are Emil Paur, Wihelm Gericke, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Guido Cantelli, Aaron Copland (in Adelaide, Australia, in June 1960), Leonard Bernstein, Erich Leinsdorf, Sixten Ehrling, and William Steinberg. The most recent performances were given by Joseph Silverstein in October 1974.

For a bit of historical perspective, we quote part of the program note William Foster Apthrop wrote for Arthur Nikisch's performances of the Tchaikovsky Fifth in October 1892. It was not four years since the premiere, and the composer was still alive, with *The Nutcracker* yet to be produced and the *Pathétique* still to be written. Apthorp was this orchestra's program annotator from 1892 until 1901. He was also music critic for *The Boston Evening Transcript*, and Baker's *Biographical Dictionary of Musicians* notes that "his intemperate attacks on Tchaikovsky elicited protests from his readers." (Writing about *Romeo and Juliet* later that season, Apthorp says: "The style is exceedingly brilliant and elaborate, and the work is remarkably free from those eccentricities and excesses that often mar Tchaikovsky's writing.")

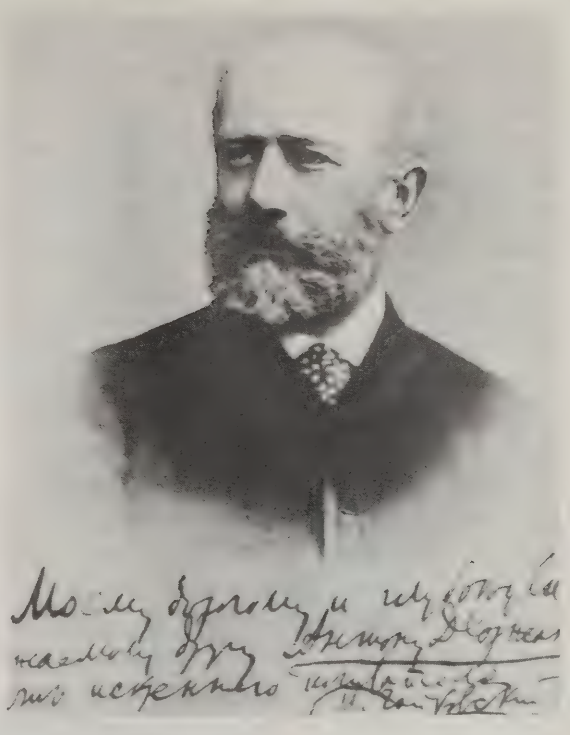
Introducing the Fifth, he writes that "Tchaikovsky is one of the leading com-

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posers, some think *the* leading composer, of the present Russian school. He is fond of emphasizing the peculiar character of Russian melody in his works, plans his compositions in general on a large scale, and delights in strong effects. He has been criticized for the occasional excessive harshness of his harmony, for now and then descending to the trivial and tawdry in his ornamental figuration, and also for a tendency to develop comparatively insignificant material to inordinate length. But, in spite of the prevailing wild savagery of his music, its originality and the genuineness of its fire and sentiment are not to be denied."

"The E minor symphony . . . is an excellent example of the composer's style. It is in the regular, traditional symphonic form, except that the first part of the first *allegro* movement is not repeated (a license which several contemporary composers tend more and more to adopt), and that the traditional *scherzo* is replaced by a waltz movement. But composers, ever since Beethoven, have been so fond of writing movements of various kinds to take the place of the regular *minuet* or *scherzo* that this can hardly be called a licence on Tchaikovsky's part. Hitherto, however, only Hector Berlioz (in his *Fantastic* Symphony) has found a waltz movement worthy of the dignity of the symphonic form; and the present writer believes that Tchaikovsky has been the first to imitate him in introducing a waltz into a symphony. The theme of the slow introduction to the first movement is of considerable importance, as it reappears again more than once in the course of the work. The theme of the first *allegro*, as well as the manner in which it is accompanied at its first presentation, is eminently Russian. The whole movement is an example of persistent and elaborate working out, such as is not too common nowadays, even with Tchaikovsky. The second (slow) movement is based upon two contrasted themes, the Slavic character of the first of which is unmistakable. The *finale* is preceded by a slow introduction, in which the theme of that to the first movement is recognized once more. This is followed



Tchaikovsky at the time of the Fifth Symphony — the photo is autographed to Antonin Dvořák

by an *allegro vivace*, full of *quasi*-Cossack energy and fury — a movement thoroughly characteristic of the composer. The whole symphony is scored for full modern orchestra, although some instruments often employed by orchestral writers today, such as the English horn, bass-clarinet, and harp, are conspicuous by their absence. But the general style of orchestration is essentially modern, and even ultra-modern."

Wearing his *Evening Transcript* hat, Apthorp was not as cautious: "It is less untamed in spirit than the composer's B-flat minor Concerto, less recklessly harsh in its polyphonic writing, less indicative of the composer's disposition to swear a theme's way through a stone wall . . . In the Finale we have all the untamed fury of the Cossack, whetting itself for deeds of atrocity, against all the sterility of the Russian steppes. The furious peroration sounds like nothing so much as a horde of demons struggling in a torrent of brandy, the music growing drunker and drunker. Pandemonium, delirium tremens, raving, and above all, noise worse confounded!"

Tchaikovsky's own feelings about the Fifth blow hot and cold: "I am dreadfully anxious to prove not only to others, but also to myself, that I am not yet *played out* as a composer . . . the beginning was difficult; now, however, inspiration seems to have come" . . . "I have to squeeze it from my dulled brain" . . . "It seems to me that I have not blundered, that it has turned out well" . . . "I have become convinced that this symphony is unsuccessful. There is something repulsive about it, a certain excess of gaudiness and insincerity, artificiality. And the public instinctively recognizes this. It was very clear to me that the ovations I received were directed at my previous work, but the symphony itself was incapable of attracting them or at least pleasing them. The realization of all this causes me an acute and agonizing sense of dissatisfaction with myself. Have I already, as they say, written myself out, and am I now able only to repeat and counterfeit my former style? Yesterday evening I looked through the Fourth Symphony . . . What a difference, how much superior and better it is! Yes, this is very, very sad!" . . . "The Fifth Symphony was magnificently played [in Hamburg, March 1889], and I like it far better now, after having held a bad opinion of it for some time" . . .

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Since the Fourth, ten years had gone by, years in which Tchaikovsky's international reputation was consolidated, in which he had come to feel the need to give up his teaching at the Moscow Conservatory so as to have more time for composing, in which he began to be active as a conductor, in which he finished *Eugene Onegin* and three unsuccessful but not uninteresting operas *(The Maid of Orleans, Mazeppa,* and *The Sorceress),* in which he composed the Violin Concerto and the Second Piano Concerto, the three orchestral suites and *Mozartiana,* the *Italian Capriccio,* the *Serenade for Strings,* the *1812* Overture, the Vespers Service, the A minor Trio, the *Manfred* Symphony, and some of his most appealing songs, including *Don Juan's Serenade* and *Amid the noise of the ball.*

The Fourth had been the symphony of triumph over fate and was in that sense, and admittedly, an imitation of Beethoven's Fifth. For Tchaikovsky's own Fifth, we have nothing as explicitly revealing as the correspondence in which he set out the program of the Fourth for his patroness, Nadezhda von Meck. There is, however, a notebook page outlining a scenario for the first movement: "Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro (I) Murmurs, doubts, plaints, reproaches against xxx. (II) Shall I throw myself in the embraces of faith???"

xxx is less likely to be a particular person than what he usually refers to in his diary as *Z* or as *THAT* — his homosexuality, which caused him deep pain and which, in addition, terrified him as a potential cause of scandal. To pursue Tchaikovsky's verbal plan through the

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first movement as he finally composed is fruitless. (He also disliked attempts to interpret musical processes in too literal — and literary — a manner.) Clearly, though, the theme with which the clarinets in their lowest register begin the symphony has a function other than its musical one: it will recur as a catastrophic interruption of the second movement's love song, as an energy-less ghost that faintly reproaches the languid dancers of the waltz, and — in a metamorphosis that is perhaps the symphony's least convincing musical and expressive gesture — in majestic and blazing E major triumph.

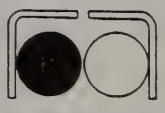
Tchaikovsky's wonderful gift of melody (Apthorp's "peculiar [Russian] character" must refer to the way the tunes droop, which is not Boston-in-the-1890s at all), his skill as well as his delight in "strong effects," the fire and the sentiment, these need neither introduction nor advocacy. A word, though, about the orchestra. Rimsky-Korsakov, discussing his own *Sheherazade* (on the program for next week), congratulates himself on the brilliance he has been able to achieve with an orchestra no larger than that normally used by Glinka. Tchaikovsky, too, produces remarkable effect with remarkable economy. Three flutes (one doubling piccolo), two each of the other woodwinds, four horns, two trumpets, three trombones and tuba, kettledrums, and strings — that is not an extravagant orchestra, but the brilliance and vividness of its *fortissimo* is extraordinary. But what delight there is, above all, in his delicate passages — the color of the low strings in the introduction (with those few superbly calculated interventions of second violins), the beautifully placed octaves of clarinet and bassoon when the *allegro* begins its melancholy and graceful song, the growls into which that movement subsides (with the kettledrum roll as the top note of the chord of cellos, basses, and bassoons), the low strings again in the measures before the famous and glorious horn tune, the sonority of those great, swinging *pizzicato* chords that break the silence after the catastrophe, those faintly buzzing notes for



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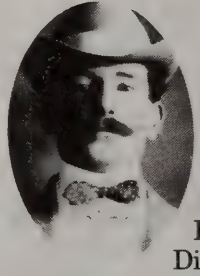
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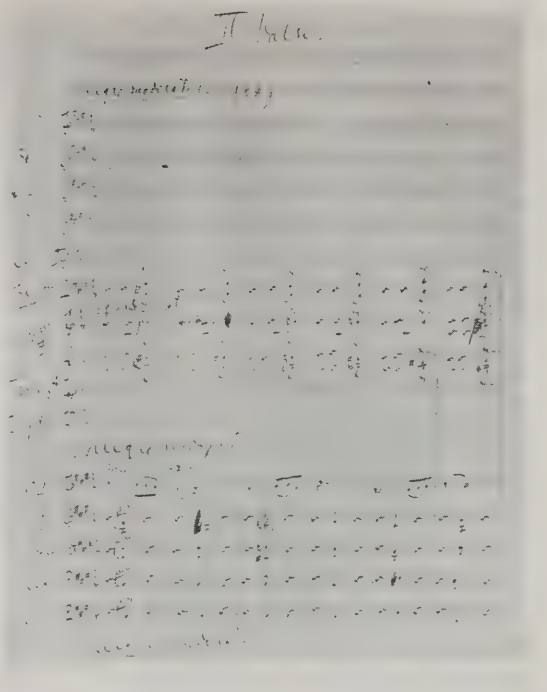
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stopped horns in the waltz, the enchantingly inventive filigree all through the middle part of that movement, those propulsive chuggings of cellos, basses, drums, and bassoons in the finale, the tough brilliance of the woodwind lines and the firmness of their basses . . .

Also, Tchaikovsky had not of course written himself out: as soon as he returned from his journey to Prague (where the experience of conducting the Fifth produced the most depressed of all his reports on that work — "there is something repulsive about it . . ."), he began work on *The Sleeping Beauty*, and within another year his finest operatic score, *The Queen of Spades*, was on its way.

— M.S.



First page of the MS of the Fifth Symphony's waltz



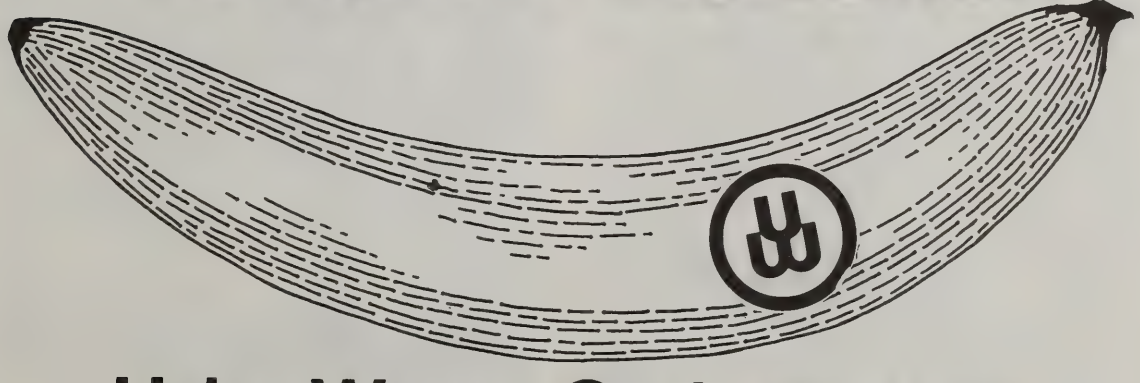
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MORE . . .

For a superb pair of books on Vaughan Williams, go to *The Works of Ralph Vaughan Williams* by Michael Kennedy and to *R.V.W.— A Biography of Ralph Vaughan Williams* by Ursula Vaughan Williams (both Oxford). Two very fine recordings of *The Lark Ascending* are those by Hugh Bean with Sir Adrian Boult and the New Philharmonia (Angel, with the Symphony No. 6, or with the *Greensleeves* Fantasy, the *Serenade to Music, In the Fen Country,* and *Norfolk Rhapsody)* and by Iona Brown with Neville Marriner and the Academy of St. Martin-in-the-Fields (Argo, with the *Greensleeves* Fantasy, the *Fantasia on a Theme by Thomas Tallis,* and *Five Variants of 'Dives and Lazarus'*). I am inclined to prefer the Bean-Boult version, which better manages to be cohesive as well as rhapsodic; the purity of Brown's playing is, however, exceptionally lovely. If you are curious to go on to explore the *Pastoral Symphony,* I recommend Boult (Angel).

The advantage of Pinchas Zuckerman's recording of the Vieuxtemps Fifth Concerto is that the work is given complete (Columbia, Charles Mackerras conducting the London Symphony, and with works of Chausson, Saint-Saëns, and Wieniawski). With Jascha Heifetz, you meet the violinistic self-indulgence of which Joseph Silverstein speaks, in that the orchestral introduction is cut down to nothing much. The fiddling, however, is marvellous in Heifetz's characteristically swoony way (RCA, Sir Malcolm Sargent conducting, with Bruch's *Scottish Fantasy,* but better still in the 1947 monaural recording, also with Sargent, to be found in Vol. 5 of RCA's *Heifetz Collection* with another recording of the Bruch, the Elgar Concerto, the famous and deplorable recording of the Bach Two-violin Concerto with Heifetz playing both parts, and 32 assorted encore pieces).

John Warrack's lavishly illustrated *Tchaikovsky* is excellent (Scribner), and Warrack is also the author of the volume on Tchaikovsky's symphonies and concertos in the B.B.C. Music Guide series (University of Washington paperback). The *Life and Letters of Tchaikovsky* by the composer's brother Modeste is basic, though rather "official" and defensive, and the notoriously inaccurate Rosa Newmarch translation has recently been reissued (Vienna House, available in paperback). *The Music of Tchaikovsky,* ed. Gerald Abraham, is a symposium by nine authors, a mixed bag, but useful as a whole (Norton, available in paperback). Hans Keller's Tchaikovsky essay in Vol. 1 of Robert Simpson's *The Symphony* is a provocative and original piece of criticism.

Seiji Ozawa has recorded the Tchaikovsky Fifth with the Chicago Symphony, and the Boston Symphony has recorded it under Pierre Monteux (both RCA). Also noteworthy: Claudio Abbado and the London Symphony (Deutsche Grammophon), Igor Markevitch and the London Symphony (Philips), Sir Georg Solti and the Chicago Symphony (London).

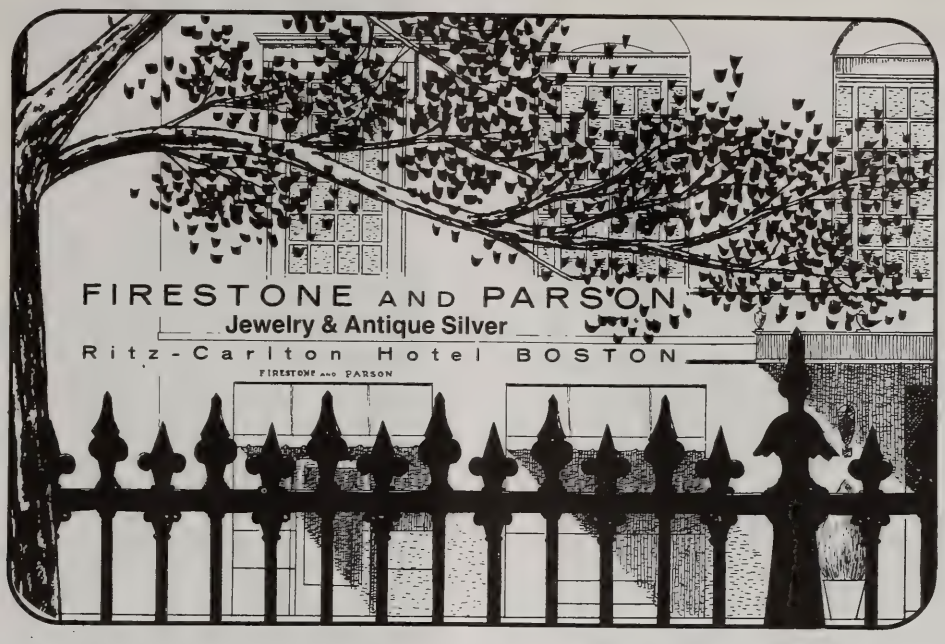
— M.S.

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Joseph Silverstein, assistant conductor of the Boston Symphony Orchestra since the beginning of the 1971-72 season, and concertmaster since 1962, joined the Orchestra in 1955 at the age of twenty-three. A native of Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute as a scholarship student. His teachers have included Joseph Gingold, Mischa Mischakoff and Efrem Zimbalist, and among the orchestras he has played in are the Houston and Denver Symphonies and the Philadelphia Orchestra. In 1959 he was one of the winners of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein has established an international reputation as soloist and as first violinist of the Boston Symphony Chamber players, having led their tour of 1967 to the Soviet Union, Germany and England. He is chairman of the Faculty of the Berkshire Music Center at Tanglewood, Associate Professor of Music at Yale University, and Assistant Professor of Music at Boston University. During the 1969-1970 season he made his debut as conductor with the Boston Symphony and Boston Pops Orchestra. He appears regularly as soloist with the Boston Symphony Orchestra and conducts the Orchestra frequently.

Last September, Mr. Silverstein led the Boston University Orchestra to a victory in the Herbert von Karajan competition in Berlin.

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cast live by WGBH-FM, WMEH-FM, WHEA-FM, WCRB-AM & FM (Boston 102.5 FM: 1330 AM), WFCR-FM and WPIB-FM (Providence 105.1) The majority of the Tuesday evening concerts are broadcast live by WGBH-FM, WAMC-FM, and WFCR-FM.

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Tuesday 'C' series
JOSEPH SILVERSTEIN conducting:
Mozart: Divertimento in D, K.136
Mozart: Sinfonia Concertante in E flat, K.297b
Brahms: Symphony No. 1 in C minor, Op. 68
Ralph Gomberg, oboe; Harold Wright, clarinet; Sherman Walt, bassoon; Charles Kavolovski, horn.

Thursday, 10 March — 8:30-10:10
Thursday 'A' series
Friday, 11 March — 2-3:40
Saturday, 12 March — 8:30-10:10
JOSEPH SILVERSTEIN conducting:
Haydn: Symphony No. 92 in G, *Oxford*
Harbison: *Diotima* (World Premiere)
Schumann: Symphony No. 1 in B flat, Op. 38, *Spring*

Tuesday, 15 March — 7:30-9:35
Thursday, 16 March — 7:30-9:35
SEIJI OZAWA conducting:
Brahms: Piano Concerto No. 1 in D minor, Op. 15
Symphony No. 1 in C minor, Op. 68
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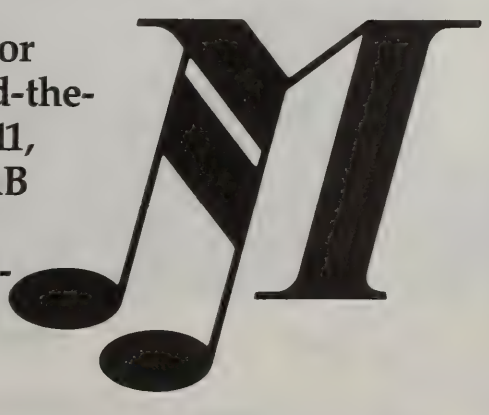
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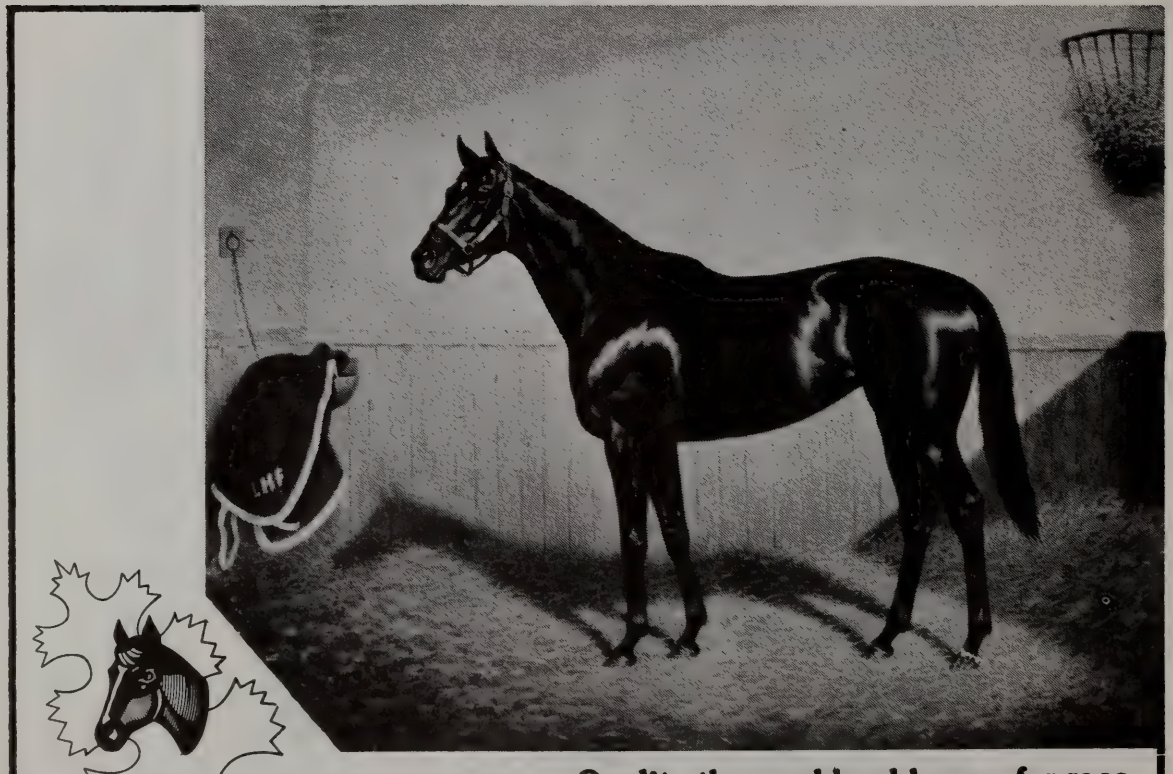
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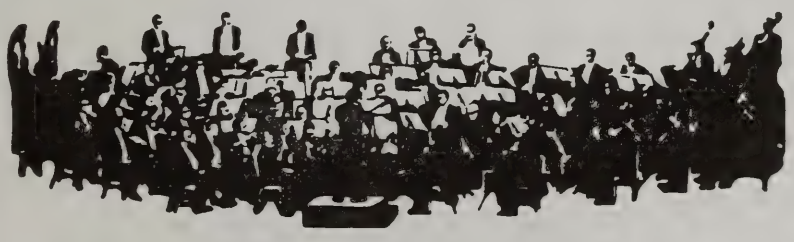
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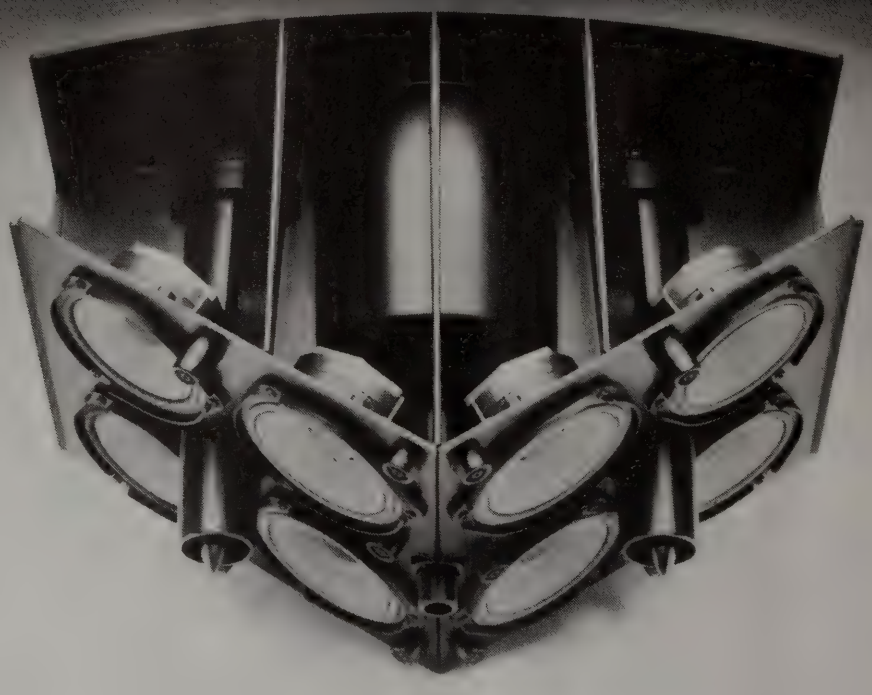


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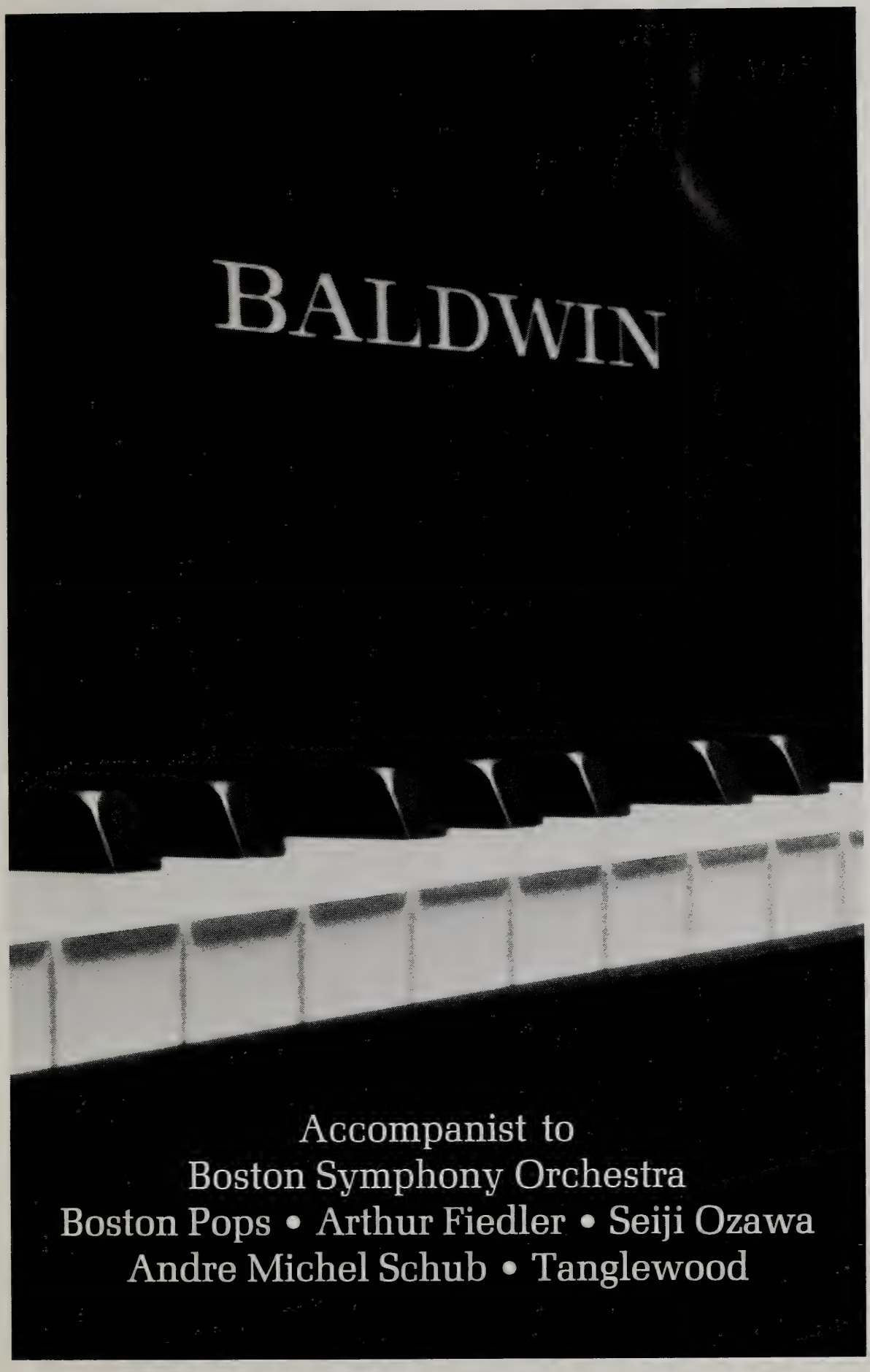
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96th SEASON

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Ninety-Sixth Season



Friday, 18 February at 2
Saturday, 19 February at 8:30

SEIJI OZAWA, conductor

RESPIGHI *Ancient Airs and Dances,* Suite No. 1

MOLINARO: *Balletto detto il Conte Orlando*
GALILEI: *Gagliarda*
anon: *Villanella*
anon: *Passo mezzo e mascherada*

WILSON *Voices*

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I Largo e maestoso — Allegro non troppo
II Lento — Andantino — Allegro molto — Vivace scherzando — Allegro molto ed animato
III Andantino quasi allegretto
IV Allegro molto e frenetico — Vivo — Spiritoso — Allegro non troppo maestoso

Friday's concert will end about 3:50 and Saturday's about 10:20.

Seiji Ozawa and the Boston Symphony Orchestra record exclusively for Deutsche Grammophon.

Baldwin piano

Saturday's concert is being recorded by WGBH-TV for telecast later. Occasional shots of the audience may be used.



First violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
Michael Vitale
Darlene Gray
Ronald Wilkison
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses
William Rhein
Harold D. Hodgkinson chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe
Henry Portnoi

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
William Gibson

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

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Charles Smith
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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings for Deutsche Grammophon include Berlioz's *Symphonie fantastique*, *La damnation de Faust*, and *Roméo et Juliette* (awarded a *Grand Prix du Disque)*. This spring, DG will release the Ozawa/BSO recording of Charles Ives's Fourth Symphony.

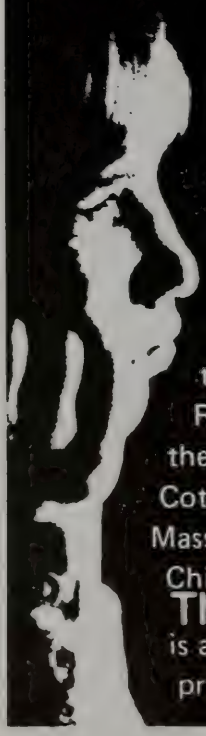


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Notes

Ottorino Respighi
Ancient Airs and Dances Suite No. 1

Ottorino Respighi was born in Bologna on 9 July 1879 and died in Rome, 18 April 1936. He made this orchestral transcription of lute airs and dances in 1917, and Bernardino Molinari conducted the first performance with the Augusteo Orchestra, Rome, on 3 March 1917. The first performance in America was given by Arturo Toscanini and the orchestra of the Teatro alla Scala, Milan, in New York on 4 January 1921, the same conductor and orchestra bringing the work to Boston on 20 January that year. Pierre Monteux conducted the second, third, and fourth movements only with the Boston Symphony on 26 and 27 October 1923. Serge Koussevitzky and Richard Burgin took it up in later seasons, and the orchestra's most recent performance in Boston was led by Charles Munch in December 1955. Monteux conducted it once more at Tanglewood in 1961, reverting, as Burgin had done also, to the three-movement version. Respighi's suite calls for two flutes, two oboes, English horn, two bassoons, two French horns, trumpet, harp, harpsichord, and strings.

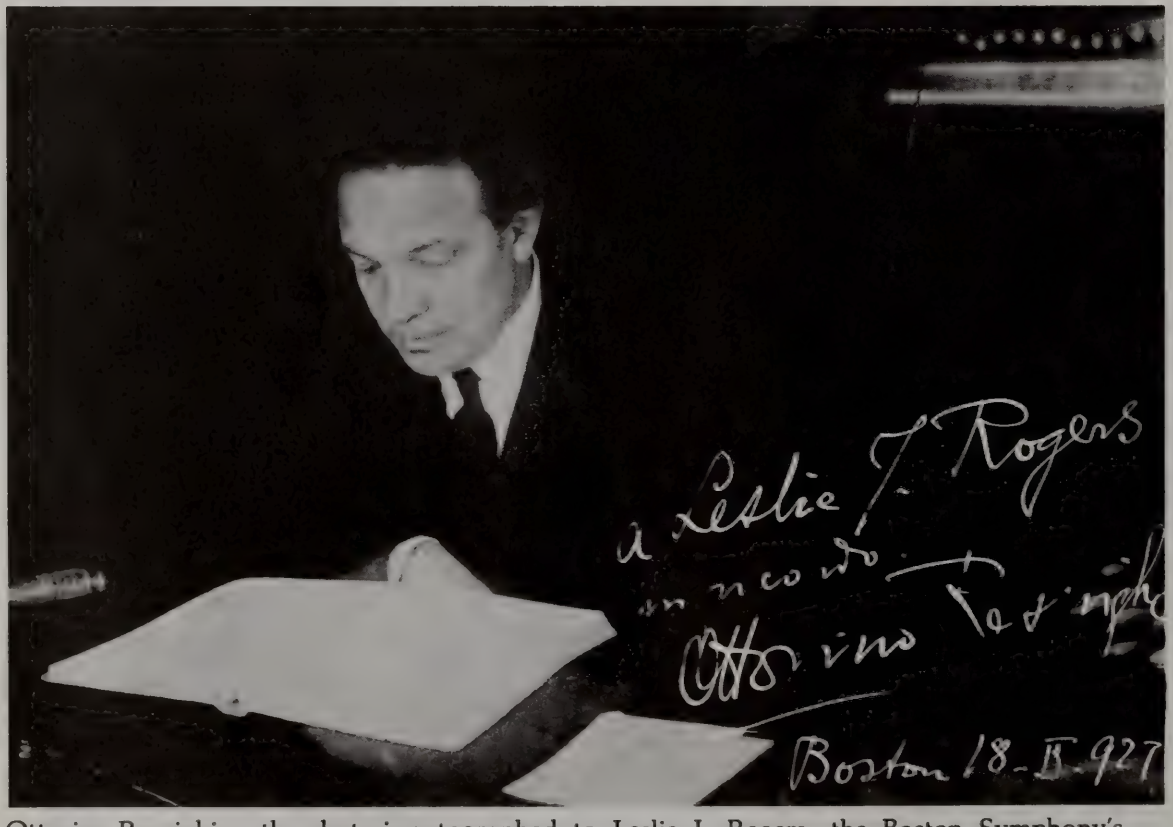
It is easy enough, in 1977, to hear 16th-century lute music in concert, on records, or over the radio, but in 1917, there were no recordings by Julian Bream, Walter Gerwig, Eugene Müller-Dombois, Konrad Ragossnig, Anthony Rooley, or James Tyler, no concerts by the Boston Camerata, Calliope, and the Greenwood Consort. Early music, as we call it now, or ancient music, as it was called then (and that is still reflected in the standard English rendering of Respighi's title *Antiche arie e danze)*, was in libraries. Scholars knew about it, but almost no one thought to play it and sing it. Yes, Arnold Dolmetsch, an English instrument-builder and violinist (pupil of Vieuxtemps!), taught himself to play a viola d'amore that had by chance come into his possession, founded a trio dedicated to the performance of early music on original instruments, and spent the years from 1902 to 1909 in Boston teaching some of the craftsmen at the Chickering piano factory to restore old instruments and to build replicas of them. In 1912, Wanda Landowska had the Pleyel factory in Paris build her a harpsichord (or something very much like one), and a year later, in Berlin, she became probably the first person since the 18th century regularly to teach that instrument. But devoted and energetic as Dolmetsch Landowska, and a handful of others were, their efforts were isolated, and their music-making reached few people. In those days, moreover, scholars who studied this music and prepared editions of it had, as a rule, no interest in making or in promoting the step from the written copy to performance. There was a real place, then, for the work of an enthusiast and amateur scholar like Respighi, who went on to transcribe two further sets of *Ancient Airs and Dances*, plus another all of genre pieces collected under the title *The Birds*, and who also orchestrated a great many other pieces, from Monteverdi and Frescobaldi, through Bach organ compositions (his version of the *Passacaglia* was much played in the 1930s) and Rossini piano pieces, all the way to Rachmaninoff's *Études-Tableaux*.

The irony here is that if we assume Respighi helped to stir up interest in ancient music, then we would also have to say that he provided for his own obsolescence. That audiences enjoyed — and still do enjoy — his transcriptions is sure. That he caused people to become interested in the lute music of, say, Simone Molinaro in a way that led them to explore the original is more doubtful. The musical public is many publics, and these many publics are surprisingly insular. I doubt, for example, that many Boston Symphony subscribers go to hear the Waverly Consort or that Noah Greenberg and David Munrow are household names for them. At the same time, it would not surprise me at all if most of the people in the predominantly young audience that goes to concerts of Music

for a While and the Renaissance Band, or whose shelves are loaded with the records of the Munich Early Music Quartet had never heard one of these Respighi suites. And if they did, they might giggle, which would be understandable, uncharitable, and a bit short-sighted all at the same time.

What the early music movement of the last 25 years has been all about is the emerging dominance of the idea that if we are really to make contact with something as relatively obscure as the 14th-century *Roman de Fauvel* or as familiar as Handel's *Messiah*, we must meet that music on its own terms and in sonorities as close as possible to those the composer imagined. It used, however, to be supposed that early music, to be palatable or even comprehensible to 20th-century listeners, required translating — which is to say that certain of its aspects, from something as specific as scoring to something as general as the rhetorical and expressive stance as a whole, would have to be altered. In that sense, Respighi's suites are translations: the music has been given calcium shots and liver pills, it has been sentimentalized, its harmonies have been fixed up, its melodies smoothed, the form adjusted. And the result is enchanting. It gives, to be sure, a distorted picture of the originals, the difference being that Respighi's versions are charmingly antiqued, while Julian Bream plays Molinaro's *Balletto* as new and living music. But to listen to this Respighi suite is first of all to get a vivid sense of a particular moment in the history of taste and the development of historical perception, and then to enjoy elegant, lovingly applied musical craft. Mozart's edition of *Messiah* no longer convinces as a means of access to Handel, but we can take pleasure in it as wonderful if slightly kinky Mozart — and hybrids can exercise a special and seductive charm. In the same terms, the *Ancient Airs and Dances* are delightful Respighi, another utterance of the fantasy that has given us the vivid pictures of the pines on the Janiculum, the fountain at the Villa Medici, and the stained-glass *Matin of St. Clare.*

Respighi was a minor master, but a master surely. He began as pianist, violinist, and violist, and in 1900 became principal violist in the opera orchestra at



Ottorino Respighi — the photo is autographed to Leslie J. Rogers, the Boston Symphony's librarian at the time of Respighi's visit here in 1927.

St. Petersburg. There he had the opportunity to take some lessons with Rimsky-Korsakov — so this program unites teacher and student — which accounts in part for his dazzling skill in writing for orchestra. He soon returned to Italy, tending more toward composition, but still active as a performer, particularly as violist in the Mugellini Quartet. In 1913, he settled in Rome, teaching, later presiding over the St. Cecilia Academy, composing in many forms, and thoroughly enjoying the fame and prosperity his music brought him (notably *The Fountains of Rome* in 1917 and *The Pines of Rome* in 1924). His interest in old music also led him to such works as a Piano Concerto in the mixolydian mode and a *Concerto gregoriano* for violin. He traveled widely, and just 50 years ago — on 18 and 19 February 1927 — he had a whole Boston Symphony concert, appearing as soloist in the Piano Concerto and conducting the second set *Ancient Airs and Dances*, the overture to his opera *Belfagor*, *Il tramonto* (after Shelley's *The Sunset*) with his wife, Elsa Respighi, as soloist, and *The Fountains of Rome*. He stayed on for a week to hear Koussevitzky give the world premiere of his suite *Church Windows*.

As for the composers behind this first set of *Ancient Airs and Dances*, Simone Molinaro was born in Genoa about 1565 and died there about 1615, having been in charge of the music in the cathedral for the last twelve or so years of his life. He wrote madrigals and much sacred music, but his reputation rests especially on his idiomatic and inventive works for lute. *Balletto* or *ballo* simply means a dance. We don't know of any special significance to the naming of this one after Count Roland.

Vincenzo Galilei was born in Santa Maria a Monte, just outside Florence, in 1520 and died in Florence in 1591. He was a composer, lutenist, and a theoretician learned in many fields including acoustics as well as Greek, Turkish, and Moorish music. He was involved in that group of Florentine gentlemen who called themselves the Camerata and whose investigations into the proper method of performing Greek tragedy led them into the invention of opera: his setting of the Ugolino scene from Dante's *Inferno*, which he used to sing to his own accompaniment, was celebrated. The astronomer Galileo Galilei was his first-born son. A *gagliarda* or galliard is a vigorous dance, usually alternating 6/8 and 3/4 meters.

Thomas Morley, in his *Plaine and Easie Introduction to Practicall Musicke* of 1597, tells us that a villanella is "clownish musick to a clownish matter." This example by the prolific and popular Anon., however, is distinctly on the gentle and melancholic side.

A *passamezzo* — often Englished in the 16th century as "passy-measure" — is a fairly quick dance in duple meter. *Mascherada* or *mascherata* is a song to be performed at a masked ball.

— Michael Steinberg

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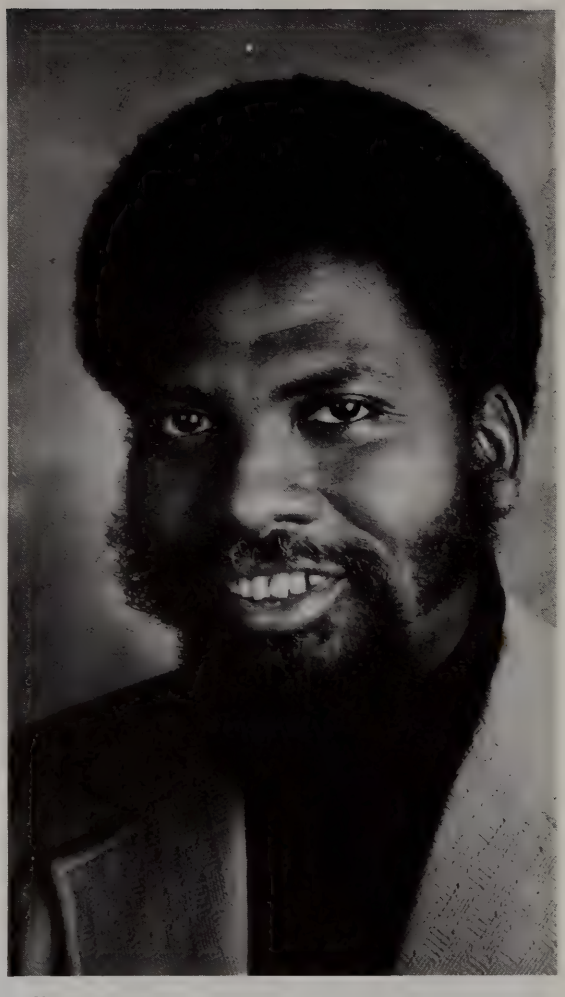
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OLLY WILSON
Voices

Olly Woodrow Wilson was born in St. Louis, Missouri on 7 September 1937. Voices *was commissioned by the Berkshire Music Center and the Fromm Music Foundation, and had its premiere on 16 August 1970, Gunther Schuller conducting the Berkshire Music Center Orchestra at Tanglewood. These performances are the first in Boston.*

Wilson attended Washington University, the University of Illinois, and the University of Iowa, where he received a Ph.D. in music in 1964. His richly varied background includes not only the traditional composition and academic disciplines, but professional experience as a jazz and orchestral bass player, work in an electronic music studio, and studies of African music in West Africa itself. He has been awarded a number of commissions and prizes, including the 1968 Dartmouth Arts Council Prize, a Guggenheim Fellowship, and awards for outstanding achievement from the American Academy of Arts and Letters and the National Institute of Arts and Letters. Although his compositions include a variety of forms, his orchestral works are especially notable for the distinguished success they have enjoyed in performances by the Dallas, Baltimore, Oakland, Minnesota, Atlanta, and San Francisco Symphonies. Mr. Wilson is Professor of Music at the University of California at Berkeley.

The score of *Voices* calls for two flutes (one doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets (doubling on piccolo trumpets), three trombones, strings, and a large array of percussion, including kettledrums, piano amplified with contact mike, vibraphone, glockenspiel, xylophone, suspended cymbals, sizzle cymbals, four gankoqui (West African bell songs), triangles, cow bells, tam-tams, metal wind chime, glass wind chime, tuned antique cymbals, high pitched glass bottles suspended from a rack, sleigh bells, wood blocks, temple blocks, wood drums, bongos, timbalis, dun-dun drums (West African talking pressure drums), large West African master drums, bass drums, tambourine, and shekere (large African gourd rattle). String basses are also amplified, and the contribution of the players of traditional instruments is augmented by humming, whistling, and moving.



Olly Wilson

Although earlier material returns in later sections — notably in the richly contrapuntal tapestry of its closing minutes — *Voices* pursues an essentially continuous and linear exploration of sound. Together with its incessant polyphonic activity, and frequent shifts of dynamics, timbre, and sound patterns, this generates a tensile structure in which unpredictability and change become substantive musical elements. At the same time, however, this open-formed multiplicity is rooted to an almost omnipresent foundation of sustained clusters,

a propensity for sinuous lines based on involuted chormatic pitches (articulated clusters, in other words), and a familial resemblance binding its variegated musical gestures. The result is an organic synthesis of unity and diversity, continuity and contrast.

In notes for a series of performances last season by the San Francisco Symphony Orchestra under Seiji Ozawa, the composer has stated: "*Voices* is a one-movement composition in which diverse kinds of musical motion, timbral combinations, and spatial relationships are intrinsically combined with specific musical events to project a uniform musical idea. The work proceeds from statements of short, clearly articulated, relatively independent sections, to longer, more organically interrelated sections. The pieces is based upon the development of the interrelationship of those sections.

"The composition is called *Voices* not only because members of the orchestra are asked to use their voices as well as their instruments, but also because the basic musical gestures which underlie the composition were conceived as orchestral renderings of vocal musical expressions."

— Howard Hersh

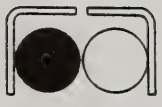
Howard Hersh is program annotator of the San Francisco Symphony Association, by whose kind permission this note is used.



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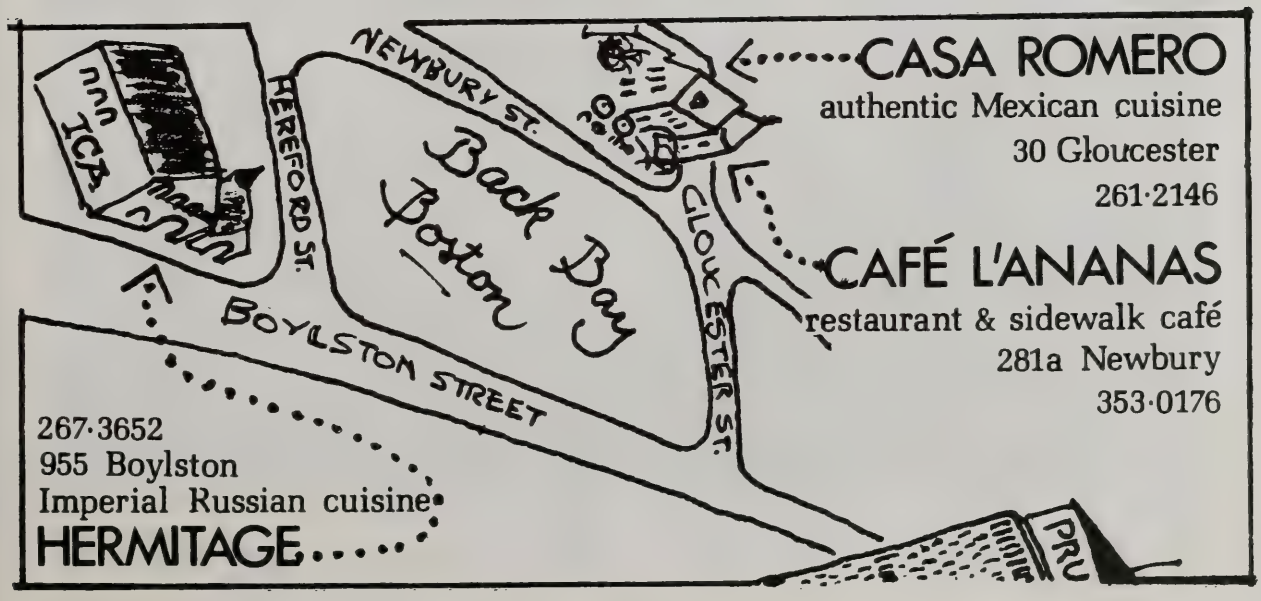


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Nikolai Rimsky-Korsakov
Sheherazade Symphonic Suite, Opus 35

Nikolai Andreyevich Rimsky-Korsakov was born at Tikhvin in the Government of Novgorod on 18 March 1844 and died at Liubensk near St. Petersburg on 21 June 1908. He sketched Sheherazade *in June 1888 and completed its four movements on, respectively, 4, 11, 16, and 26 July. Final revisions took three more days. He himself conducted the first performance at the Russian Symphony Concerts in St. Petersburg on 22 October 1888. Emil Paur introduced the work into the Boston Symphony's repertoire at the concerts of 16 and 17 April 1897. Conductors who have led it with the orchestra since then include Wilhelm Gericke, Max Fiedler, Karl Muck, Hanri Rabaud, Pierre Monteux, and Serge Koussevitzky. The most recent performances were given by Charles Wilson during the 1967-68 season and at Tanglewood in 1968. The work is dedicated to V. V. Stasov, the critic who, in 1867, first grouped Cui, Borodin, Balakirev, Mussorgsky, and Rimsky-Korsakov as "the mighty handful." The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, harp, and strings. On that subject, Rimsky-Korsakov had the following to say:*

"The Capriccio Espagnol, Sheherazade, *and the* Russian Easter *Overture close this period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence and within the limits of the usual make-up of Glinka's orchestra. These three compositions also show a considerable falling off in the use of contrapuntal devices . . . The place of the disappearing counterpoint is taken by a strong and virtuosic development of every kind of figuration which sustains the technical interest of my compositions."*

The following programme is printed in Russian and French on a flyleaf of the score: —

"The Sultan Shahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Sheherazade† saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Shahriar by the Sultana Sheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalander-Prince.

"III. The Young Prince and the Princess.

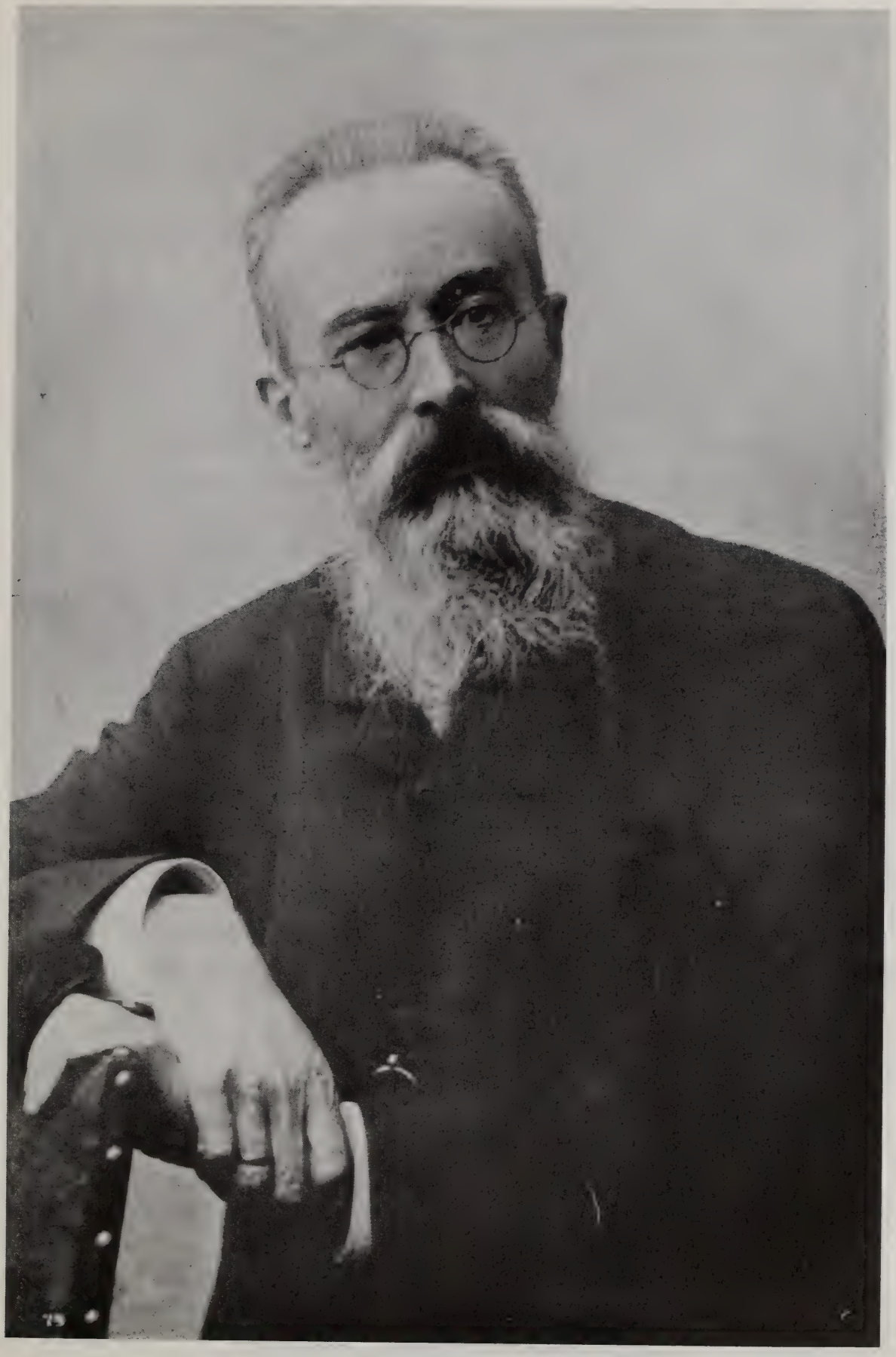
"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze‡ Warrior. Conclusion."

Rimsky-Korsakov has this to say about *Sheherazade* in *My Musical Life*,

*Shahryár (Persian), "City-friend", was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

†Shahrázad (Persian), "City-freer," was in the old version Sheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts, and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

‡This statue was of brass or yellow copper.



Rimsky-Korsakov

translated into English by J. A. Joffe:

"The programme I had been guided by in composing *Sheherazade* consisted of separate, unconnected episodes and pictures from *The Arabian Nights:* the fantastic narrative of the Prince Kalander, the Prince and the Princess, the Bagdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Sheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming leitmotives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalander's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalander's Narrative. The principal theme of the Kalander's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Bagdad festival; yet nothing is said in *The Arabian Nights* about these persons taking part in the festivities. The unison phrase, as though depicting Sheherazade's stern spouse, at the beginning of the suite, appears in the Kalander's Narrative, where there cannot, however, be any thought of Sultan Shahriar.

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"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were a kaleidoscope of fairy-tale images and designs of Oriental character, — a method that I had to a certain degree made use of in my *Skazka (Fairytale)*, the musical data of which are as little distinguishable from the poetic as they are in *Sheherazade*. Originally I had even intended to label the movements of *Sheherazade:* No. I. — *Prelude;* No. II. — *Ballade;* No. III. — *Adagio;* No. IV. — *Finale;* but on the advice of Liadov and others I did not do so. My aversion for the seeking of a too definite program in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: *The Sea and Sindbad's Ship;* the *Kalander's Narrative*, etc.

"In composing *Sheherazade* I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music*, should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name precisely, of *Sheharazade?* Because this name and the subtitle ('After *The Thousand and One Nights*') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Sheherazade) entertaining therewith her stern husband."

The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalander,

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for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad. "The young Prince and the young Princess," — but there are so many in the *Thousand Nights and a Night*. "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalander's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music; he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface: —

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private pradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

A characteristic theme, the typical theme of Sheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp, — after the manner of the Phrygian mode of the Greeks or the Doric church tone, — might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

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I. THE SEA AND SINDBAD'S SHIP.*

The chief theme of this movement, announced frequently and in many transformations, has been called by some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments — chords not unlike the first chords of Mendelssohn's *Midsummer Night's Dream* overture in character—lead to the SHEHERAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo. A modulation leads to C major. Wood-wind instruments and violon-cellos *pizz.* introduce a motive that has been called the SHIP, at first for solo flute, then oboe, lastly, clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases. A solo violin-cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major. The SEA motive is sounded by full orchestra. The development is easily followed. There is an avoidance of contrapuntal use of thematic material. The style of the composer in this Suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDER-PRINCE.*

The second movement opens with a recitative-like passage. A solo violin accompanied by the harp gives out the SHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement. The bassoon begins the wondrous tale, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then

*"The *Arabian Odyssey* may, like its Greek brother, descend from a noble family, the *Shipwrecked Mariner* a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition, *Sindbad* is a fanciful compilation, like De Foe's *Captain Singleton*, borrowed from travellers' tales of an immense variety and extracts from Al-Idri si, Al-Kazwini, and Ibn al-Wardl. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of "Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The *Shaykh of the Seaboard* appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The *Odyssey* is valuable because it shows how far eastward the medieval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like *Robinson Crusoe* the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book *Remarks on the Arabian Nights Entertainments*, in which the origin of Sindbad's *Voyages* and other Oriental Fictions is particularly considered, by Richard Hole (London, 1797).

*The Kalander was in reality a mendicant monk. The three in the tale of *The Porter and the Three Ladies of Bagdad* entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot, the Kalander is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalanders of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalanders."

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the strings with quickened pace, and at last the wind instruments. The chief motive of the first movement is heard in the basses. A trombone sounds like a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an *Allegro molto* follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession, — very like the responses of a congregation in church, — as an accompaniment to the SHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalander's tale, con moto, 3-8, which is developed, with a few interruptions from the SHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dabnash, the Ifrit, disputed violently.

This movement consists in the long but simple development of two themes of folk-song character, the first being sung by the violins. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while violoncellos (later the bassoon) have a sentimental counter-phrase.

IV. FESTIVAL AT BAGDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century... The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars



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and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf' — the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the rear of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."*

*For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city today is a singular eruption that breaks out on all foreign sojourners.

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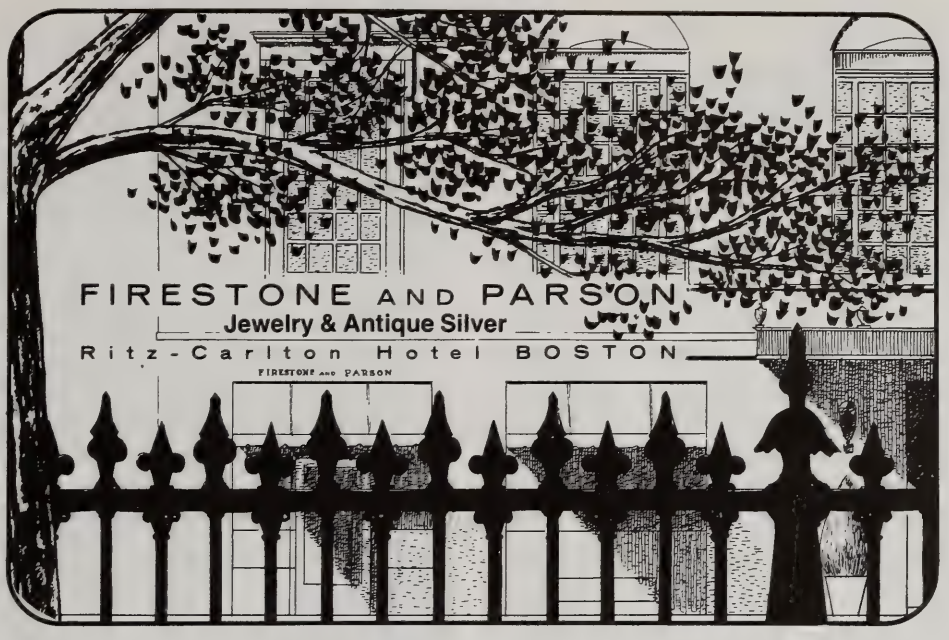


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The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SHEHERAZADE motive (solo violin), which leads to the fête in Bagdad. The musical portraiture, somewhat after the fashion of a tarantella, is based on a version of the SEA motive, and it is soon interrupted by Sheherazade and her violin. Two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height — "This is indeed life; O sad that 'tis fleeting!" — when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.*

Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset;
and it grew
Swiftly . . . and grew. Tearing
their beards,
The sailors wept and prayed;
but the grave ship,
Deep laden with spiceries and pearls,
went mad —
Wrenched the long tiller out of the
steerman's hand,
And, turning broadside on,
As the most iron would, was haled
and sucked
Nearer, and nearer yet;
And, all awash, with horrible
lurching leaps
Rushed at that Portent, casting a
shadow now
That swallowed sea and sky; and then
Anchors and nails and bolts
Flew screaming out of her, and with
clang on clang,
A noise of fifty stithies, caught
at the sides
Of the Magnetic Mountain;
and she lay,

*The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII.2) were perhaps figurative, — "the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage *Vulgar Errors*, Book II, chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's *Peter Wilkins;* the *Novus Orbis* of Aloysius Cadamustus, who traveled to India in 1504; and Hole's book already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large portion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."



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A broken bundle of firewood,
strown piecemeal
About the waters; and her crewe
Passed shrieking, one by one;
and I was left
To drown.

W. E. Henley's *Arabian Nights' Entertainment* (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all of which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved."

The trombones roar out the SEA motive against the billowy wave motive in the strings. The tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development of the SEA and WAVE motives. The tales are told. Sheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling places and Garnerer of graveyards, and they were translated to the rule of Almighty Allah," fades with the vision and the final note of her violin.

— Philip Hale

Philip Hale — 1854-1934 — was music critic for several Boston newspapers, most notably The Boston Herald, *where he also served as drama editor. From 1901 until 1934 he was this orchestra's program annotator. This note, taken from the program book of 1923, has been very slightly shortened.*



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Respighi's three sets of *Ancient Airs and Dances* are very well recorded by Neville Marriner and the Los Angeles Chamber Orchestra (Angel). Molinaro's *balletto* in its original form is on Julian Bream's *Lute music from the royal courts of Europe* (RCA).

Voices is not recorded; however, three other works by Olly Wilson are available. They are *Akwan* for piano, electronic piano, amplified strings and orchestra (Richard Bunger with the Baltimore Symphony, Paul Freeman conducting, with works of T.J. Anderson Jr. and Talib Rasul Hakim — Columbia); *Piano piece for piano and electronic sounds* (Natalie Hinderas in the album *Music by black composers*, with works of Dett, Kerr, Walker, Cunningham, Still, Work, Chambers, and Smith — Desto); and — most striking — *Piece for four* (Robert Willoughby, flute, Gene Young, trumpet, Joseph Schwartz, piano, Bertram Turetzky, bass, with works of Bülent Arel and Robert Sterne — CRI).

Rimsky-Korsakov's *My musical life* is a cool, intelligent, interesting memoir (transl. J.A. Joffe — Vienna House). *Russian music* by Alfred J. Swan provides valuable background (Norton). The translation by N.J. Dawood of *Tales from the Thousand and one nights* makes pleasant reading (Penguin paperback); that by Andrew Lang is a classic, but it is in fancy dress rather than English, and most readers will find it hard to take (Dover paperback). Seiji Ozawa and the BSO will record *Sheherazade* for Deutsche Grammophon after these concerts. Ozawa already has a recording in the catalogue with the Chicago Symphony (Angel, with the Polovtsian Dances from Borodin's *Prince Igor).* Other good recordings, all imaginative, lively, and virtuosic, and listed here in a rough ordering from raw to cooked, are those by Yevgeny Svetlanov with the U.S.S.R. Symphony (Melodiya-Angel), Andre Previn and the London Symphony (RCA, with Rinsky-Korsakov's *Tsar Saltan* march and *The flight of the bumble-bee),* Ernest Ansermet and the Paris Conservatory Orchestra (London, not to be confused with Ansermet's later, less lively, and less well played record with the Orchestre de la Suisse Romande, also on London), and Sir Thomas Beecham with the Royal Philharmonic (Angel).

— M.S.

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cast live by WGBH-FM, WMEH-FM, WHEA-FM, WCRB-AM & FM (Boston 102.5 FM: 1330 AM), WFCR-FM and WPIB-FM (Providence 105.1). The majority of the Tuesday evening concerts are broadcast live by WGBH-FM, WAMC-FM, and WFCR-FM.

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COMING CONCERTS . . .

Tuesday, 8 March — 8:30-10:25
Tuesday 'C' series
JOSEPH SILVERSTEIN conducting:
Mozart: Divertimento in D, K.136
Sinfonia Concertante in E flat, K.297b
Brahms: Symphony No. 1 in C minor, Op. 68
Ralph Gomberg, oboe; Harold Wright, clarinet; Sherman Walt, bassoon; Charles Kavalovski, horn.

Thursday, 10 March — 8:30-10:10
Thursday 'A' series
Friday, 11 March — 2-3:40
Saturday, 12 March — 8:30-10:10
JOSEPH SILVERSTEIN conducting:
Haydn: Symphony No. 92 in G, *Oxford*
Harbison: *Diotima* (World Premiere)
Schumann: Symphony No. 1 in B flat, Op. 38, *Spring*

Tuesday, 15 March — 7:30-9:35
Tuesday 'B' series
Thursday, 17 March — 7:30-9:35
Thursday '10' series
SEIJI OZAWA conducting:
Brahms: Piano Concerto No. 1 in D minor, Op. 15
Symphony No. 1 in C minor, Op. 68
Maurizio Pollini, piano.

Friday, 18 March — 2-3:35
Saturday, 19 March — 8:30-10:05
SEIJI OZAWA conducting:
Wolf-Ferrari: Overture to *Suzanne's Secret*
Takemitsu: *Quatrain* for clarinet, violin, cello, piano, and orchestra
Strauss: *Symphonia Domestica*
TASHI — Richard Stoltzman
Ida Kavafian
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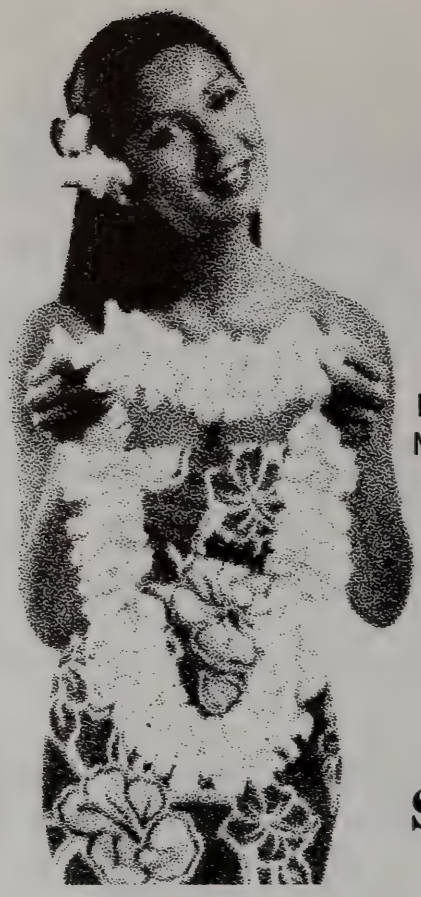


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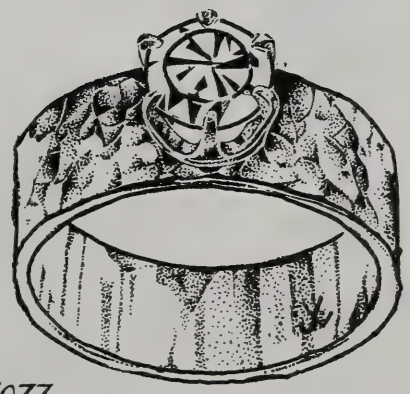


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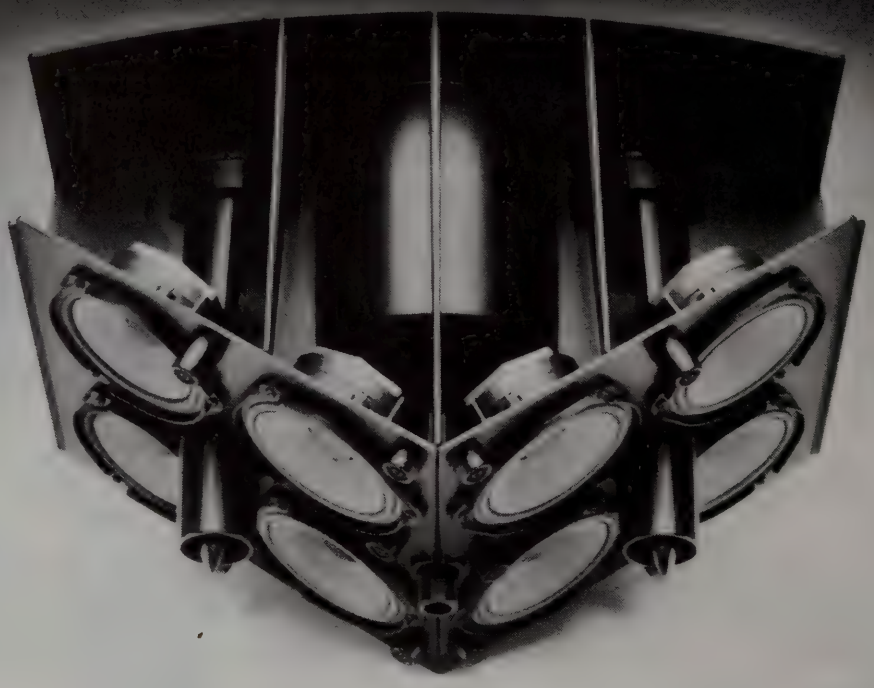
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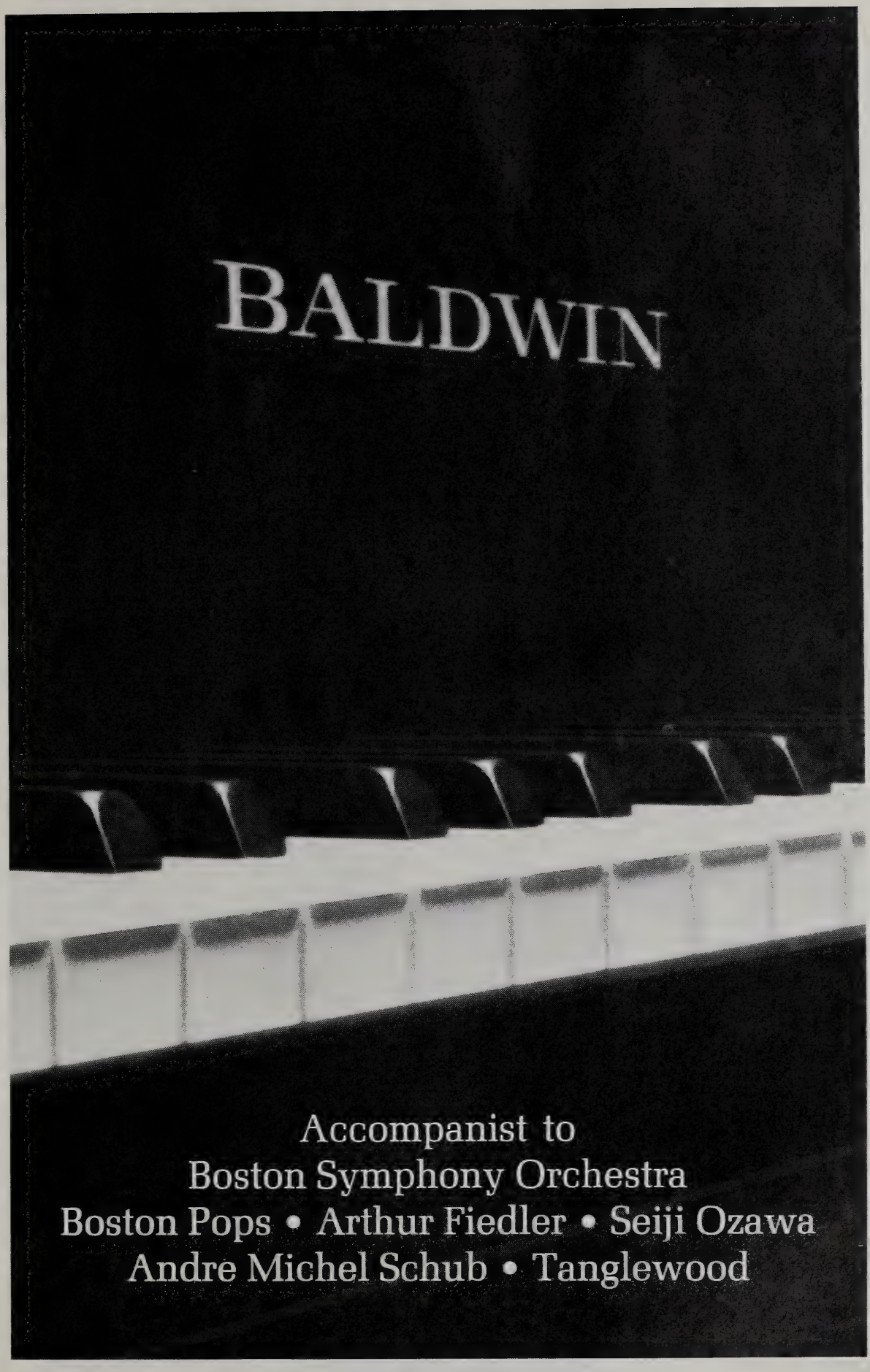
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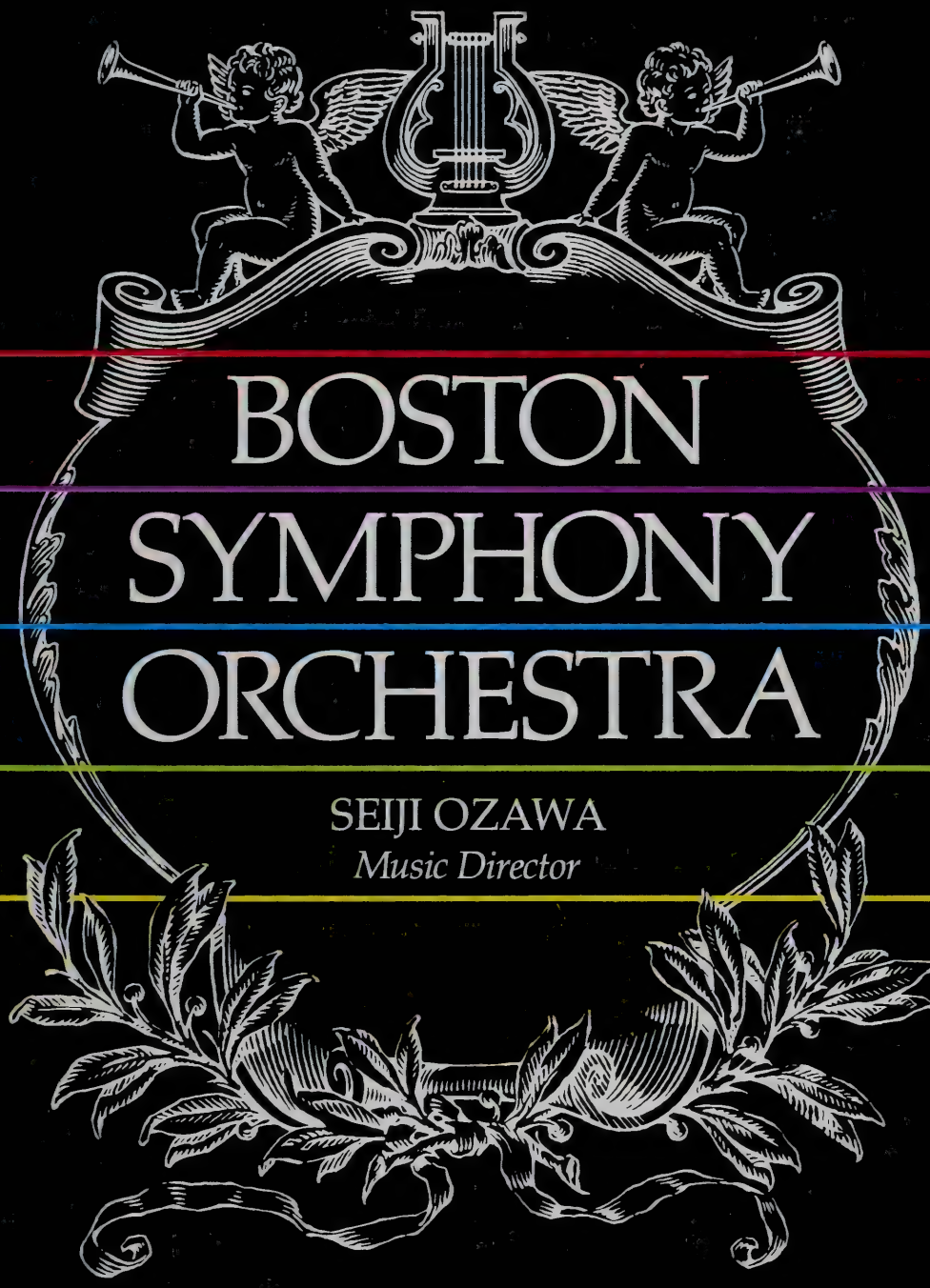

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BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA
Music Director

96th SEASON

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Ninety-Sixth Season 1976-77

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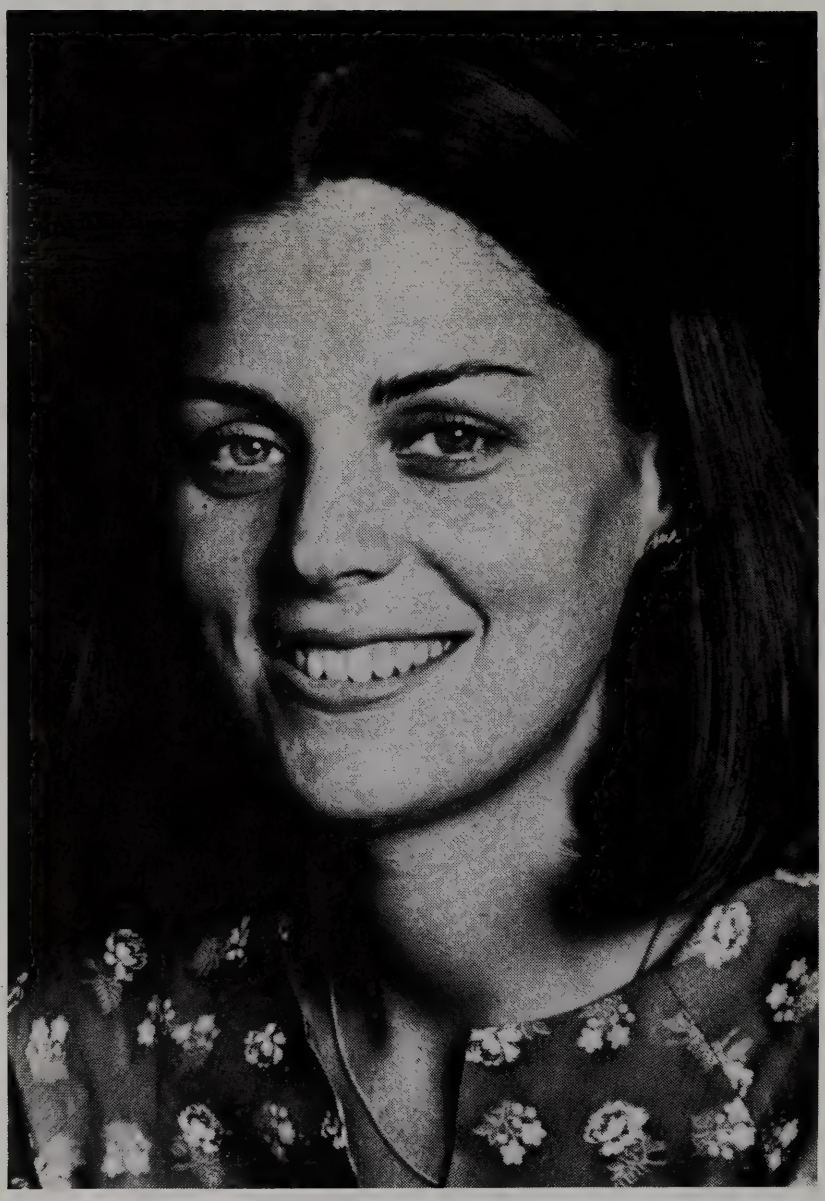
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

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Ninety-Sixth Season



Thursday, 10 March at 8:30
Friday, 11 March at 2
Saturday, 12 March at 8:30

JOSEPH SILVERSTEIN, *conductor*

HAYDN Symphony No. 92 in G major *Oxford*

Adagio — Allegro spiritoso
Adagio
Menuet: Allegretto
Presto

HARBISON *Diōtima*

world premiere

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SCHUMANN Symphony No. 1 in B flat major, Opus 38 *Spring*

Andante un poco maestoso — Allegro molto vivace
Larghetto
Scherzo: Molto vivace
Allegro animato e grazioso

Thursday's and Saturday's concerts will end about 10:10 and Friday's about 3:40.

Seiji Ozawa and the Boston Symphony Orchestra record exclusively for Deutsche Grammophon.

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Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
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Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
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Jerome Rosen
Sheila Fiekowsky
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Violas
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Charles S. Dana chair
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Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses
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Harold D. Hodgkinson chair
Joseph Hearne
Bela Wurtzler
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Walter Piston chair
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Paul Fried

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Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
André Come
Rolf Smedvig
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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besançon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings for Deutsche Grammophon include Berlioz's *Symphonie fantastique, La damnation de Faust,* and *Roméo et Juliette* (awarded a *Grand Prix du Disque).* This spring, DG will release the Ozawa/BSO recording of Charles Ives's Fourth Symphony.

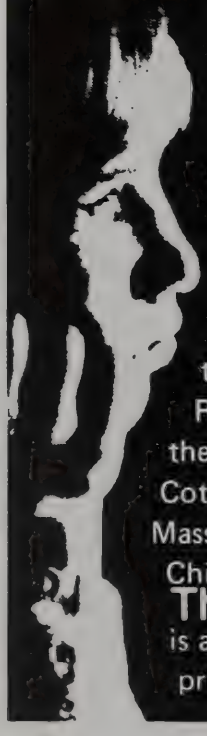


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Notes

Joseph Haydn
Symphony No. 92 in G major *Oxford*

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March or 1 April 1732 and died in Vienna, 31 May 1809. He wrote the Oxford *Symphony in 1788 or 1789, dedicating it to "son Excellence Monseigneur le Comte d'Ogny," the sponsor of the Loge Olympique concerts for which Haydn had written his six Paris symphonies, Nos. 82-87, five years previously. Haydn conducted the work at the Sheldonian Theatre, Oxford University, on 7 July 1791 when he was awarded an honorary doctorate, but there is no reason to assume that to have been its first performance. The earliest Boston performance of which there is definite record was given by Carl Zerrahn and the Harvard Musical Association on 26 January 1882; however, the program does not indicate that it was a first performance, and given Haydn's popularity here, it is unlikely to have been. Wilhelm Gericke conducted the first Boston Symphony performances on 19 and 20 November 1886. Max Fiedler, Bruno Walter, Serge Koussevitzky, and Robert Shaw conducted it later on, Sir John Barbirolli having given the most recent performances, in November 1964.*

In the year 1789, when Haydn composed his *Oxford* Symphony, the stream of musical creativity was passing through a narrow funnel. Haydn and Mozart stood alone at the highest level of musical composition, and in spite of the popularity of many other figures, their quality was beginning to be accurately assessed by their contemporaries. Mozart's death two years later left Haydn in isolated splendor until Beethoven's emergence in the late 1790s.

Given the assumption that musical talent always exists, and that the period from 1760 to 1830 included many practitioners with an abundance of it, (particularly the Italian-born composers Boccherini, Cherubini, Piccinni, and Spontini), it is puzzling that we still cherish this period through so few musical personalities. The major internal-musical reason seems to be the strenuous nature of the musical idiom which had been evolved by Bach's sons and others. It was capable of great force, clarity, and elegance, but very revealing of any indecision, false step, or infelicity of tone or proportion. The post-baroque composers enthusiastically gave up the contrapuntal and harmonic richness of their fathers and forefathers, and concentrated on a stripped-down, immediately perceptible texture and a drastically reduced vocabulary of chords, the purpose of both being the clearest delineation of each moment in the unfolding form. The heightened definition of each formal stage required the providing of perfectly timed contrasts, conveyed by gesture and shape as well as by harmony and texture. The invention of frequent and convincing contrasts seems to be one of the rarest compositional skills, and an idiom which requires virtuosity of this kind drastically shrinks the eye of the needle.

(Many present-day advanced students of composition are amazed when they try a sonata-allegro movement, with the workings of tonal music supposedly assimilated and understood, and find it the hardest task in tonal composition, every proportion critical, every artifice exposed).

Joseph Haydn was admirably suited by temperament and talent to turn the calculated limitations and strategies of the music of his times into opportunities. In fact he co-invented many of these limitations and strategies. He created a happy balance and tension between expectation and surprise, which for him more than any other composer, becomes the "subject" of the music.

For his formidably educated audiences (who were capable of such feats of tonal hearing as applauding a false recapitulation because they perceived it to be in the "wrong" key), he unfolded his declarations upon this topic: you may think you know what will happen, and often

enough I'll let you guess right, but always you will want to continue guessing. He usually presents his ideas in a broadly accessible manner, as he does in the first movement of his G major *Oxford* Symphony. But the stately introduction ends in a strange place, a hanging augmented chord, which is the first of the unusual preparations necessitated by the prime "idea" of the movement — the initial subject of the allegro begins with a dominant seventh chord rather than tonic. Many other ingenious accommodations of this fact will be necessary before the movement ends. This opening subject dominates the movement thoroughly. Its first statement is unadorned, but it later picks up counterpoints in contrary motion, and extensions and truncations of all kinds. Its tail, a jump of a tenth upwards, becomes the head of the ensuing bluster passage. There is no second theme, the first one serving admirably, so the only broad thematic contrast is provided by a laconic little closing tune, which contributes to the beginning of the working-out section. By way of compensation for the reduced thematic source material, there is an extra working-out passage in the return, and a big inventive coda, both of which continue to unveil new settings and preparations for the theme.

The slow movement has a noble melody, with the final strain involving the oboe in a simplified and hauntingly dissonant version of the line. A typically energetic contrasting section is recalled in the final coda, which is preceded by striking broken runs in the violin and flute. This coda evolves into a beautiful little wind *sinfonia* and resolves itself in harmonies recalling the D minor of the middle section.



Joseph Haydn in 1791, the year of his Oxford degree — engraving by Francesco Bartolozzi after a miniature by M.A. Ott

The third movement contains a notable instance of musical wit (as opposed to musical humor, which is harder to make durable). The horns and bassoons open the trio with a rhythm derived from a passage in the minuet. But what were "proper" suspensions in the minuet here become anticipations, with the effect of bumptious wind-players playing early. Beethoven makes a similar effect with his "early" tympani and wind entrances in the minuet of his Eighth Symphony.

The last movement presents a tune over a stationary bass, a non-harmonization which paves the way for rich ones later on. The pace of this movement is unusually fast even for Haydn finales, since it doesn't contain any sixteenth-note passage work, the eighth-note being the unit of currency. The quick moving harmonies produced by the chromatic-scale countersubject are exhilarating. The effect of a movement like this, with the material explored, completed but not exhausted, can be very touching. Some temperaments can remain calm before the onslaught of the *adagio* of Mahler's Ninth only to be taken apart by a Haydn *presto*.

Haydn is a poet of daily decency, of normalcy, and of human bonds. In his emotional world, which expands and deepens as he grows older, we get little of the demonic, death-haunted or even devilishly fashionable side of Mozart, or the fate-challenging of Beethoven. His two late masterpieces, *The Creation* and *The Seasons*, both enlarge and define his cosmos, based on simple and humane religious and social impulses. Thus he is very difficult to perform, since many performers are encouraged from birth to tamper and elaborate (otherwise known as projecting their personalities) and Haydn needs more to be presented with love and directness. (The ideal Haydn performer may also find an affinity for Schütz, Bruckner, and Stravinsky: less likely for Monteverdi, Lizst, and Debussy.) When Haydn is presented with directness, his special qualities emerge, unique and irreplaceable.

— John Harbison

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John Harbison
Diōtima

John Harbison was born in Orange, New Jersey, on 20 December 1938 and lives in Cambridge. Diōtima, *commissioned by the Koussevitzky Music Foundation in the Library of Congress and dedicated to the memory of Serge and Natalie Koussevitzky, is dated 1 June 1975—1 February 1976, Token Creek, Wisconsin, Cambridge, Massachusetts. These performances are the first anywhere. The score calls for three flutes (two doubling piccolo), three oboes, high clarinet in E flat, two clarinets (one doubling bass clarinet), two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, celesta, harp, strings, and percussion including cymbals, snare drum, tenor drum, xylophone, maracas, tambourine, tympani, triangle, bass drum, temple blocks, and two gongs.*

Michael Hamburger's translation of Diotima *from* Friedrich Hölderlin: Poems and Fragments *(The University of Michigan Press, 1967) is reprinted by kind permission of Mr. Hamburger and of Routledge Kegan Paul Ltd., London, copyright owners.*

John Harbison was brought up at Princeton, where his father, E. Harris Harbison, was professor of history and a legendary teacher of that subject. He went to Harvard, then, with a John Knowles Paine Traveling Fellowship, to the Hochschule für Musik in Berlin, and after that to Princeton for graduate studies in composition. His principal teachers were Boris Blacher, Roger Sessions, and Earl Kim. Except for 1968-69, when he was Rockefeller Composer-in-Residence at Reed College in Portland, Oregon, he has lived in Cambridge since 1963 — until 1968 as a Junior Fellow at Harvard, since 1969 as a member of the MIT faculty. He has received commissions from the Rockefeller Foundation, the Fromm Music Foundation, the Koussevitzky Foundation, the Naumburg Foundation, and the National Endowment for the Arts. Just before beginning work on *Diōtima*, he

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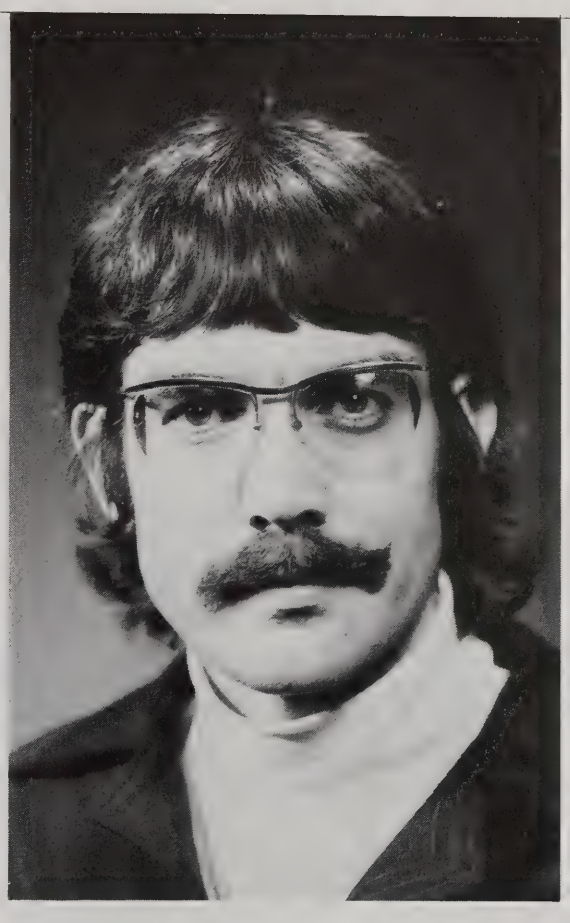
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completed an opera on Shakespeare's *Winter's Tale*.

He has always been involved in performance, having worked as a pianist (jazz as well as "classical"), violist, and conductor. At Harvard, he conducted the Bach Society Orchestra. In Berlin, he sang in the famous Spandauer Kantorei and was assistant to its conductor, Hanns-Martin Schneidt. There he also studied with Dean Dixon and later took a first prize in conducting at the Salzburg Mozarteum. In Boston, he is well remembered for his years — 1969-73 — as Music Director of the Cantata Singers (he will return to lead their Sanders Theater concert on 11 May): his performances — gentle, fluid, non-beaty, horizontal, aware of 17th-century roots, exquisitely sensitive to textural and coloristic subtleties, always profoundly spiritual, with The Word at the beginning of all — taught many of us to hear Bach in a new way.

His first response to the Koussevitzky Foundation's commission for an orchestral piece was to plan a work that would "do everything." The music, however, insisted on its own notions, dismaying the composer, who felt he was "evading an obligation and opportunity just to follow an off-center lyrical bent." In retrospect, Harbison sees that as merciful delivery from an unimaginative aspiration to be one more "mountebank-composer unfurling his bag of tricks."

What emerged was a single-mined and insistent idea in the form of one long melody. For this, he suggests three stimuli. First, a realization of the immensity of what Roger Sessions had been doing for fifty years (amid immense lack of comprehension, even among professionals), Sessions representing more than any living composer a passionate concern for "the long line." Second, there was the singlemindedness of an orchestral work *Chords* by his friend, Fred Lerdahl (premiered at Tanglewood in August 1974), a work that consists only of chords and rhythms, and to which *Diōtima* stands as a kind of inverse or complement. Finally and not least, Harbison recognizes "a certain cussedness which drives a person to do what isn't being done."



John Harbison

Harbison describes what happened after he began work: "At various times in the unfolding of the long hymnodic line I was writing, I felt a contrast was necessary and introduced a fast, violent counter-idea. Each time the result seemed forced and awkward, and I substituted a static passage which waits for the return of the melody. I was at a loss to understand why the great laws of contrast didn't seem to apply, and equally baffled when I began to feel that the fast, violent section could appear only briefly at the end. It was with a strange sense of confirmation and communication with the occult that I stumbled on Hölderlin's first *Diotima* poem, a hymn to personified beauty and the glorious classical age, which concludes with a tempest of NOW. It gave a sense of sanction, and also strengthened my conviction that the first generation of Romantics is always with us, their vision partially diverted and unfulfilled by what came after."

Komm und besänftige mir, die du einst Elemente versöhntest
Wonne der himmlischen Muse das Chaos der Zeit,
Ordne den tobenden Kampf mit Friedenstönen des Himmels
Bis in der sterblichen Brust sich das entzweite vereint,
Bis der Menschen alte Natur die ruhige grosse,
Aus der gährenden Zeit, mächtig und heiter sich hebt.
Kehr' in die dürftigen Herzen des Volks, lebendige Schönheit!
Kehr an den gastlichen Tisch, kehr in die Tempel zurük!
Denn Diotima lebt, wie die zarten Blüthen in Winter,
Reich an eigenem Geist sucht sie die Sonne doch auch.
Aber die Sonne des Geists, die schönere Welt ist hinunter
Und in frostiger Nacht zanken Orkane sich nur.



Friedrich Hölderlin at 29

Bliss of the heavenly Muse who on elements once imposed order,
Come, and for me now assuage the chaos come back in our time,
Temper the furious war with peace-giving, heavenly music
Till in the mortal heart all that's divided unites,
Till the former nature of men, the calm, the majestic,
From our turbulent age rises, restored to its prime.
Living beauty, return to the destitute hearts of the people,
To the banqueting table return, enter the temples once more!
For Diotima lives as do delicate blossoms in winter,
Blessed with a soul of her own, yet needing and seeking the sun.
But the lovelier world, the sun of the spirit is darkened,
Only quarreling gales rage in an icy bleak night.

About the time that Joseph Haydn concluded those English triumphs that had begun with the honorary doctorate at Oxford, Friedrich Hölderlin, a young poet, former student of theology, and now scraping together a living as tutor, began a tragic love affair with Susette Gontard, whose children he was to teach at their house in Frankfurt. Like Beethoven, he was born in 1770. Hegel and Schelling — the former another exact contemporary, the latter four years younger — were his companions at the University of Tübingen. Schiller befriended him, published him, and helped him find his first posts at tutor. His poetry first appeared in print in 1791. For a little over a decade, he wrote odes, elegies, and other verse forms that are complex in thought and language, of vast breadth in their rhythm, a fascinating and unique fusion of Hellenism and Christianity, expressed in language that joins an elevated classical style with startling and touching colloquialisms of his native Swabian speech. He wrote a novel *Hyperion*, worked for years on a play *The Death of Empedocles*, and translated Sophocles and Pindar (his version of Sophocles' *Antigonae* has been set as an

opera by Carl Orff). Possessed always by a poignant awareness of his essential solitude and of the threat of impending darkness, Hölderlin began to suffer spells of insanity. For a few years, there were lucid passages, but from 1806 until his death in 1843, he lived in totally absented condition, first and briefly in hospital in Tübingen, and from 1807 on, overlooking the lovely Neckar River from a tower room in the nearby house of a kindly carpenter. His work was hardly known during the 19th century: Brahms was virtually alone in setting his poetry to music in the *Song of Destiny*. Stefan George and Rilke were among the modern writers who discovered him. Now he is a large figure in the landscape of German literature, mentioned in the same breath with Goethe and Schiller, and probably much more read than the latter. A fate, and indeed a voice, not unlike that of William Blake.

Susette Gontard, from whom he was separated when he was dismissed from his post in 1798 and with whom, for a while, he carried on an anguished correspondence, died in June 1802, the month of Hölderlin's collapse. His name for her was Diotima, and thus he addressed several poems to her. The original Diotima — the 'o' is long and stressed — occurs in Plato's *Symposium*. Socrates calls her his instructress in the art of love. She may well be a fictional character he has invented for the occasion — at any rate, Socrates describes a conversation with her in which she teaches him as he is given to teaching others (and as he has just set Agathon straight). About Hölderlin's Diotima it should be understood that she shared his sense of the Greek ideal — actually quite a radical posture for the day — and that their conversation was invaluable to him as a means of clarifying his thoughts and feelings on that subject.

Harbison's *Diōtima* is not a setting of Hölderlin's (in the sense that, say, Vaughan Williams' *The Lark Ascending* could be called an instrumental setting of George Meredith's poem). The poem is, rather, parallel to and a confirmation of the composition. "Parallel" wants to be understood with caution: the static inter-



Hölderlin's Diōtima — Susette Gontard— death-mask by Landolin Ohmacht

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ludes that interrupt the melody have no counterpart in the poem. The melody begins almost at once, *piano* but intense, in oboe and violins. The first interruption comes as trilling flutes, a great wash of harp sound, repeated notes and *arpeggios* in piccolo and clarinets, and disembodied string chords. Syncopated brass chords make a transition to the return of the melody, its sound enriched with a new and flowing figuration in harp and second violins. After another interruption, the melody comes back — or rather, continues — with a new chorale as counter-melody. At the next resumption, the accompanying figurations are quicker than before, and they have sufficient energy to end by dominating the texture entirely. After another interruption and resumption/return, the music becomes quiet: the feeling is clearly one of coda. But after that coda comes another — the raging gale in the icy, bleak night, one minute of agitated, violent sound, all new, unbeholden to anything we have heard earlier. But what remains in the memory afterwards is the melody. The violent *allegro* is merely "now." The melody, the peace-giving, heavenly music is the assurance that Diotima lives as do delicate blossoms in winter.

— Michael Steinberg



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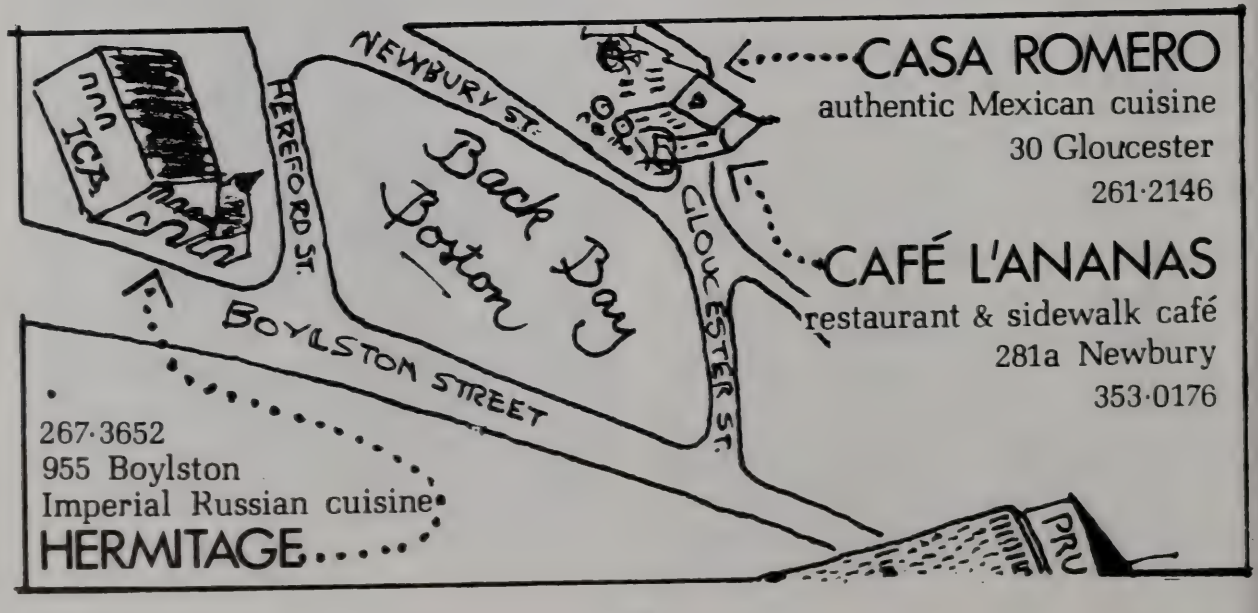


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Robert Schumann
Symphony No. 1 in B flat major *Spring*

Robert Alexander Schumann was born in Zwickau, Saxony, on 8 June 1810 and died in Endenich on 29 July 1856. He completed the Spring *Symphony in 1841, and Felix Mendelssohn conducted the first performance at a pension fund concert of the Leipzig Gewandhaus Orchestra on 31 March of that year. The first American performance was given in Boston on 15 January 1853 by the orchestra of the Musical Fund Society, F. Suck conducting. George Henschel conducted it with the Boston Symphony on 3 and 4 March 1882, and it was taken up in later seasons by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Eugene Goossens, Leonard Bernstein, Charles Munch, Jean Martinon, and Erich Leinsdorf. The most recent performances were given in January and February 1972 when Michael Tilson Thomas conducted.*

Robert Schumann's First Symphony was completed in 1841, a year of fertile and diverse activity in European music. A brief scan of this year reveals Chopin composing his F minor *Ballade*, Lizst his second version of his *Transcendental Etudes*, Mendelssohn his *Scotch Symphony*, and Wagner and Verdi launching their careers with *Rienzi* and *Nabucco*. All these men are born within four years of each other, and constitute, along with the somewhat older Berlioz, a tremendous new gathering of forces. They form the first musical generation to identify consciously with the Romantic movement long since fully acknowledged in other arts.

Together with the influence of other arts, especially literature, these men were stimulated by the achievements of the Italian operatic melodists of the 1820's, by the works of Schubert's last years, and by a new interest in late Baroque music. But the liberating effect of Beethoven's music must be especially emphasized, since it has been misunderstood. We



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still read about the necessity to evade Beethoven, to go on in spite of him, and other negative tasks assigned to this first romantic generation. But he was above all an energizing force, expanding and making available to a greater variety of musical talents the musical vocabulary of the early eighteen-hundreds.

It is particularly Beethoven's late piano sonatas, more than the quartets and symphonies, which reverberate in the music of the first generation of Romantics (most of whom thought through the piano). These sonatas of Beethoven suggested a new kind of narrative style, free of the necessity to define in sonata-allegro terms each moment in the form. The Schumann piano miniature, the crucial expressive vehicle of his early years, is seeded in the Beethoven piano sonatas. Even as Schumann worked himself away from his natural arena, songs and short piano pieces, toward the symphonic, choral, and sonata composition which he considered a higher calling, the piano remained an underlying sonority.

It is in this context that we must consider his controversial orchestration. Schumann's First Symphony shares with his other symphonies an orchestral sonority which strives to retain the piano's dense tone weight and the mystery of its pedal. All the symphonies have been considered over-scored, and there is legitimacy to this claim, but it is worth considering that Schumann's orchestration, doubled, middle-register dominated, and anti-solo, is partly the sound of this era: much of Mendelssohn and Wagner from this period is thick, and the thickness conveys intensity. Later eras have been uncomfortable with this sound, but this is partly a turn against the entire aesthetic of early romanticism.

Schumann intended the opening of his *Spring* Symphony to be heard as a call to awakening, composing it in "the vernal passion which sways men until they are very old, and surprises them again with each year." Unfortunately the initial bloom of this phrase was somewhat dampened when Schumann discovered at the first rehearsal that his natural

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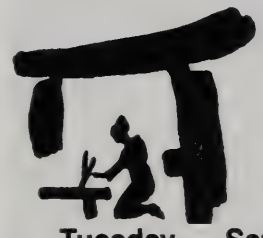
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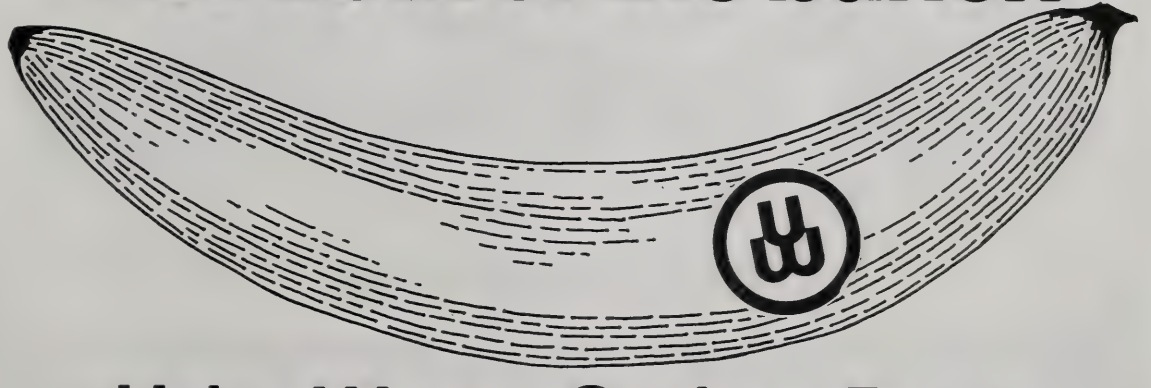
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horns and trumpets sounded muddy and indistinct on the lower notes of his motive. He decided to begin the phrase a third higher, on D, thus giving the first two phrases the same melody, and weakening the staged approach to the thrilling D minor chord that begins the third phrase. (This chord is rich both in fervent drama and in key-area implications for the rest of the piece.) A reinstatement of the original intentions, aided by the use of modern brass, as in the present performance, seems desirable, and hardly qualifies as a reorchestration of the kind so often practised upon these symphonies.

This opening motto is a setting of a line from a poem by Adolf Boettger: the line runs *"Im Tale blüht der Frühling auf!"* (In the valley spring is blossoming), its rhythm unmistakable in Schumann's version. This opening makes explicit a secret condition of most of Schumann's

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instrumental music — hidden words behind the notes. It is with the help of these extra-musical associations that Schumann achieves the unique atmospheric world inhabited by each of his Symphonies. The *Spring* Symphony is based on two poems by Boettger; Schumann originally had titles for the movements paralleling moments in the poems — *Spring's Awakening, Evening, Joyful Playing,* and *Full Spring* (or *Spring's Farewell).* Like many composers he was less interested in these verbal guideposts as he gained distance from the piece. Very often a composer will seize on poetic or narrative images to free an abstract musical thought-line already brewing in his subconscious, and in the calm which follows remains interested only in those musical urges which were primary to him.

The first motto notes of the *Spring* Symphony, become the dominating motive in the ensuing movement. In adapting his *lied*-style forms to larger spans, motivic reiteration and expansion is Schumann's primary resource. Not a writer of free-wheeling melodies like Chopin or Berlioz, he joins motives together into melody, or creates driving development passages out of close motivic repetition. In the *Spring* Symphony the motivic working is a spontaneous mode of thought. (Later in his career it seems to be thought of more in formal terms, with some loss in naturalness, compensated by a touching simplicity of harmony and gesture). The first movement has the first of the independent, poetic codas which are special to this symphony, inspirations which close each of the first three movements with something seemingly new, but revealed as foreshadowing of what is to come. The one in the first movement is in Schumann's warmest hymn-like manner, expressing the inward (Eusebian) side of his nature.

Often in Schumann's orchestral music, the spirit seems more important than

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the detail, but the second movement produces some memorable details as well. The lavish afterbeat wind chords behind the cellos' statement of the main theme in B flat and the rich combination of octave violin descant and viola triplets at the next statement are just a few of the many subtle settings in which the rondo theme is shown.

In the third movement Schumann uses the minor key without menace or foreboding, instead reflecting the romantic stirrings of the first D minor in the prelude. The harmonic scheme is unusual, with other keys seeming equally balanced with tonic in the opening strain.

The finale has an operatic exuberance, with even a brief outdoor cadenza, and a very attractive main subject. The development and coda become serious, especially in the gliding sequences which recall the Schubert Ninth, so revered by Schumann. But the overall impression is one of Schumann's most unified affects, Florestan and Eusebius joined in positive feelings.



Robert Schumann at 29

One of Schumann's special qualities is his ability to establish a one to one relationship with his listener, to sort him out from the crowd and speak only to him. This is an essential Romantic ambition, and Schumann's achievement of it brings him close as a personality in a way not available to a less open temperament. Like other Romantic artists who ended in madness, he paid for his intense way of living and his dualized nature, divided between action and withdrawal, was both substance for poetic fantasy and a dangerous problem. If a rebirth of the spirit of early Romanticism is possible (or even desirable) the artist would once again have to risk being as revealed and present to his listener as is Schumann.

— John Harbison

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MORE . . .

The best introduction to Haydn is the Rosemary Hughes book in the Master Musicians series (Octagon). H. C. Robbins Landon has contributed a fine volume on the symphonies to the BBC Music Guides (University of Washington paperback), and his booklets for the London recordings under Antal Dorati of the complete symphonies are outstanding. There is superb material on Haydn in Charles Rosen's *The Classical Style* (Viking, available as a Norton paperback). Of great but more special interest: *Joseph Haydn: His Life in Contemporary Pictures* edited by László Somfai (Taplinger); *Haydn: Two Contemporary Portraits*, the biographies by Dies and Griesinger, both of which appeared the year after Haydn's death, elegantly translated and interestingly introduced by Vernon Gotwals (University of Wisconsin, available in paperback); and the expensive, exhaustive, fascinating *Haydn: Chronicle and Works, Vol. 3*, covering the years 1791-95, edited by Robbins Landon (Indiana University). Dorati's recording of the *Oxford* Symphony is good, and the Robbins Landon program notes are a strong selling point (London, six records of Symphonies 81-92 plus the *Sinfonia concertante*). Karl Böhm's record with the Vienna Philharmonic is also good (Deutsche Grammophon, with Symphony No. 91).

Several works by John Harbison are recorded: *Confinement* by Arthur Weisberg's Contemporary Music Ensemble (Nonesuch, with works by Druckman and Schwantner); *Parody-Fantasia* by the pianist Robert Miller (CRI, with works by Johnson and Pleskow); *Five Songs of Experience, Trio*, and *Bermuda Triangle* by various performers, including the Cantata Singers under the composer's direction (CRI). Michael Hamburger's excellent Hölderlin translations are unfortunately out of print. A selection of translations by Christopher Middleton of poems by Hölderlin and Mörike — an odd couple, if ever there was — is available, but does not include *Diotima* (University of Chicago, available in paperback). Plato's *Symposium* is most handily found in Walter Hamilton's very good translation (Penguin paperback). The Jowett translation is readily available, and especially attractively in the Viking Portable Plato, edited by Scott Buchanan (Viking, also in paperback).

Joan Chissell's *Schumann* is a good basic book (Macmillan paperback) and *Robert Schumann: The Man and his Music*, a composite work edited by Alan Walker, is full of interesting things (Barnes & Noble). The Boston Symphony has recorded Schumann's *Spring* Symphony, Charles Munch conducting (RCA, with the *Manfred* Overture); the same combination is available in superb performances by Otto Klemperer and the New Philharmonic (Angel). George Szell's Cleveland Orchestra set of all four Schumann symphonies is excellent (Odyssey, three records).

— M.S.



Robert Schumann

Joseph Silverstein

Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of 23. He has been Assistant Conductor since the beginning of the 1971-72 season, and Concertmaster since 1962. A native of Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute. His teachers have included Joseph Gingold, Mischa Mischakoff and Efrem Zimbalist.

Mr. Silverstein has appeared as soloist with the orchestras of Detroit, Denver, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia and Rochester, and abroad in Jerusalem and Brussels. He appears regularly as soloist with the Boston Symphony and conducts the Orchestra frequently. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic and the Jerusalem Symphony. In 1959 he was one of the winners of the Queen Elizabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein is first violinist and music director of the Boston Symphony Chamber players and led their 1967 tour to the Soviet Union, Germany and England. He has participated with this group in many recordings for RCA Victor and Deutsche Grammophon and recently recorded works of Mrs. H. H. A. Beach and Arthur Foote for New World Records in collaboration with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood, and Assistant Professor of Music at Boston University.

Recently, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal in the Herbert von Karajan Youth Orchestra Competition in Berlin.



THANKS!

The Boston Symphony Orchestra and the Committee for The 1977 MUSICAL MARATHON, a fund raising event conducted for the benefit of the Boston Symphony Orchestra by the Council of Friends and presented by station WCRB, 102.5 FM, from February 10th through 13th in the Cabot Cahners Room, wishes to express their appreciation to the following individuals and business concerns who contributed to the overwhelming success of the Marathon:

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THE BSO IN GENERAL: The Boston Symphony performs 12 months a year, in Symphony Hall and at Tanglewood. For information about any of the Orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Friday. Tickets for all Boston Symphony concerts go on sale 28 days prior to the concerts and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available 3 weeks before the concert. No phone orders will be accepted for these events.

FIRST AID FACILITIES for both men and women are available in the Ladies Lounge on the first floor next to the main entrance of the Hall. On-call physicians attending concerts should leave their names and seat locations at the switchboard.

WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will open at 12:15, with sandwiches available until concert time.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during the concerts.

LOST AND FOUND is located at the switchboard near the main entrance.

PUBLIC TELEPHONES AND AN ELEVATOR can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

COATROOMS are located on both the first and second floors in the corridor on the first violin side, next to the Huntington Avenue stairways.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the Orchestra, and makes your seat available to someone who wants to attend the concert. You will receive a tax deductible receipt as acknowledgement for your contribution.

LATE COMERS are asked to remain in the corridors until they can be seated by ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are requested to do so between program pieces in order not to disturb other patrons.

RUSH SEATS: There is a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (Subscription concerts only). The Rush Tickets are sold at $1.50 each (one to a customer) in the Huntington Avenue Lobby on Fridays beginning at 10 am and on Saturdays beginning at 6 pm.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony are heard in many parts of the United States and Canada by delayed broadcast. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEH-FM (Bangor 90.9), WHEA-FM (Portland 90.1), WAMC-FM (Albany 90.3), and WFCR-FM (Amherst 88.5). Saturday evening concerts are also broad-

cast live by WGBH-FM, WMEH-FM, WHEA-FM, WCRB-AM & FM (Boston 102.5 FM: 1330 AM), WFCR-FM and WPIB-FM (Providence 105.1). The majority of the Tuesday evening concerts are broadcast live by WGBH-FM, WAMC-FM, and WFCR-FM.

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COMING CONCERTS . . .

Tuesday, 15 March — 7:30-9:35
Tuesday 'B' series
Thursday, 17 March — 7:30-9:35
Thursday '10' series
SEIJI OZAWA conducting:
Brahms: Piano Concerto No. 1
Symphony No. 1
Maurizio Pollini, piano

Friday, 18 March — 2-3:35
Saturday, 19 March — 8:30-10:05
SEIJI OZAWA conducting:
Wolf-Ferrari: Overture to *Suzanne's Secret*
Takemitsu: *Quatrain* for clarinet, violin, cello, piano and orchestra
Strauss: *Symphonia Domestica*
TASHI — Richard Stoltzman, clarinet
Ida Kavafian, violin
Fred Sherry, cello
Peter Serkin, piano

Thursday, 31 March — 8:30-10:25
(SATURDAY XVIII *ON THURSDAY)*
Friday, 1 April — 2-4
SEIJI OZAWA conducting:
Brahms: Serenade No. 1
Prokofiev: Symphony — Concerto for cello, Op. 125
Mstislav Rostropovich, cello

Wednesday, 6 April — 7:30
Open Rehearsal, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 6:45
Thursday, 7 April — 8:30-10:15
Thursday 'A' series
Friday, 8 April — 2-3:45
Saturday, 9 April — 8:30-10:15
COLIN DAVIS conducting:
Vaughan Williams: Fantasia on a theme by Thomas Tallis
Stravinsky: *Symphony of Psalms*
Beethoven: Mass in C
Benita Valente, soprano; Jan DeGaetani, mezzo-soprano; Ryland Davies, tenor; Michael Devlin, bass; Tanglewood Festival Chorus, John Oliver conductor



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Over the years, the Boston Symphony Orchestra has been the fortunate beneficiary of bequests from many persons. These bequests have added substantially to the orchestra's endowment, and it is unrestricted bequests that have played a critical role in making up the deficit each year.

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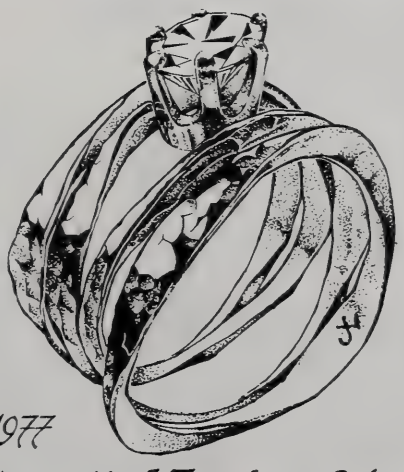


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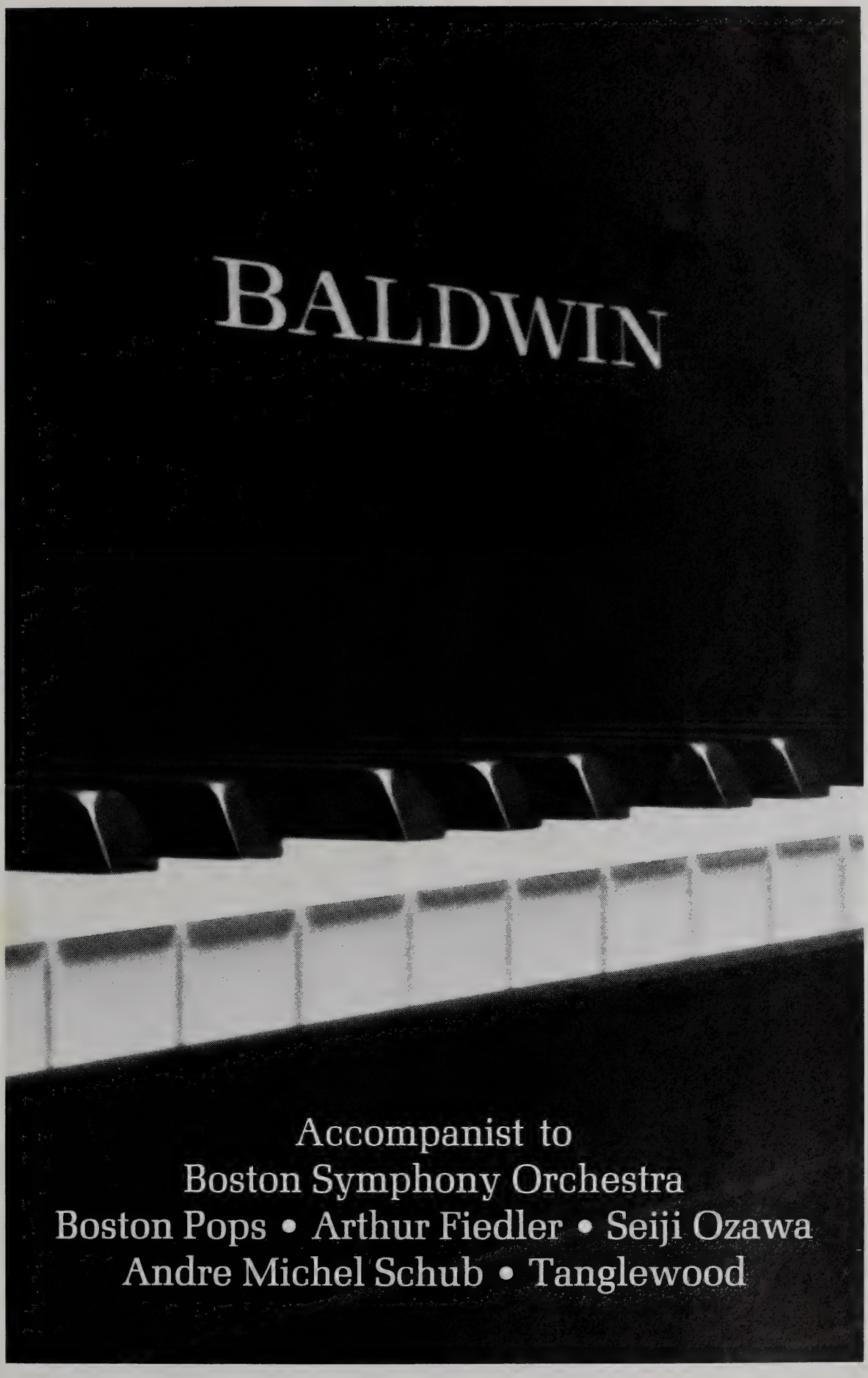
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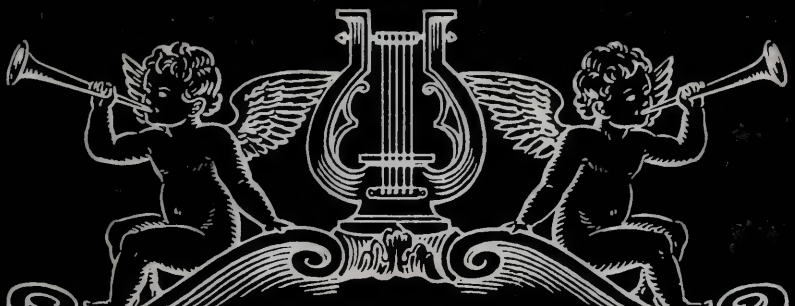
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96th SEASON

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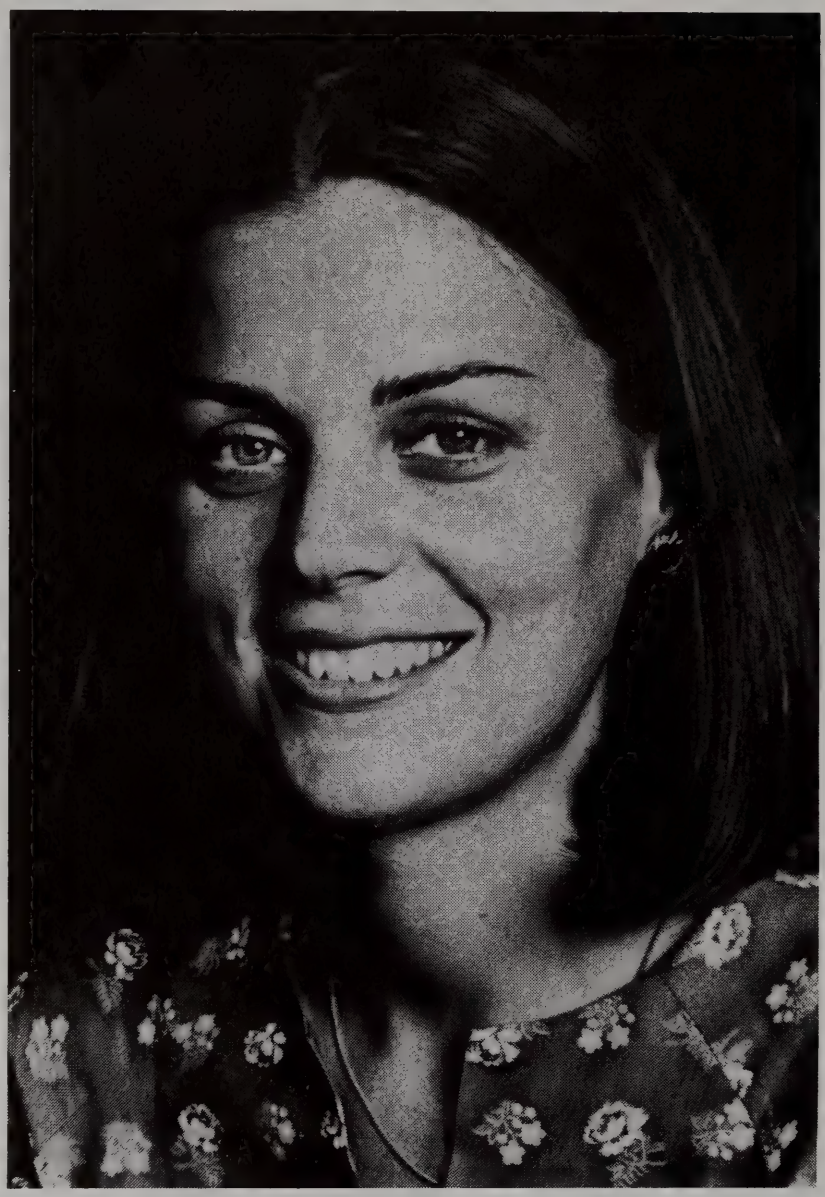
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Seiji Ozawa, *Music Director*

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Ninety-Sixth Season



Friday, 18 March at 2
Saturday, 19 March at 8:30

SEIJI OZAWA, *conductor*

WOLF-FERRARI Overture to *Susanna's Secret*

TAKEMITSU *Quatrain* for clarinet, violin, cello, piano, and orchestra

TASHI — Richard Stoltzman
Ida Kavafian
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Peter Serkin

INTERMISSION

STRAUSS *Symphonia Domestica*, Opus 53

Friday's concert will end about 3:35 and Saturday's about 10:05.

Peter Serkin plays the Steinway piano.

Seiji Ozawa and the Boston Symphony orchestra record exclusively for Deutsche Grammophon.

Baldwin piano

Saturday's concert is being recorded by WGBH-TV for telecast later. Occasional shots of the audience may be used.



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Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
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Sheldon Rotenberg
Alfred Schneider
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Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
Michael Vitale
Darlene Gray
Ronald Wilkison
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
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William Rhein
Harold D. Hodgkinson chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe
Henry Portnoi

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
William Gibson

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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings for Deutsche Grammophon include Berlioz's *Symphonie fantastique, La damnation de Faust,* and *Roméo et Juliette* (awarded a *Grand Prix du Disque).* This spring, DG will release the Ozawa/BSO recording of Charles Ives's Fourth Symphony.

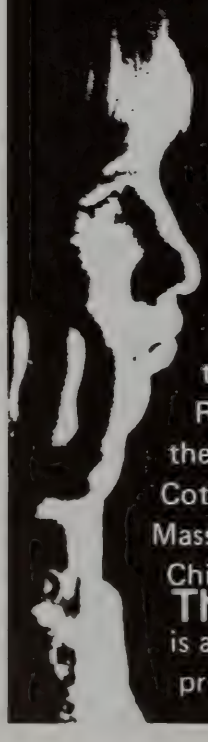


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Notes

Ermanno Wolf-Ferrari
Overture to *Susanna's Secret*

Ermanno Wolf-Ferrari was born — Ermanno Wolf — in Venice on 12 January 1876 and died there on 21 January 1948. Susanna's Secret *was produced for the first time — in Max Kalbeck's German translation as* Susannas Geheimnis *— at the Munich Court Opera on 4 December 1909. The production at the Metropolitan Opera, New York, on 14 March 1911 gave Wolf-Ferrari his first opportunity to hear* Il segreto di Susanna *sung with Enrico Golisciani's Italian text: Cleofonte Campanini conducted, and the singers were Carolina White and Mario Sammarco. The Boston Opera produced it on 17 March 1913 with Alice Nielson and Antonio Scotti, André Caplet conducting. The not quite three-minute-long overture has several times been played by the Boston Pops, but these performances are the first at Boston Symphony concerts.*

Wolf-Ferrari added his Italian mother's name to that of his German painter father when he was nineteen. Almost until then, he had thought that he, too, would be a painter. He was, even as a boy, well versed in music, having learned much from his music-loving father ("my real music-teacher without being a musician himself"), having had piano lessons from a family friend who was by profession a photographer, and, at thirteen, having been taken to Bayreuth, where he saw *Tristan, Parsifal,* and *Meistersinger.* At fifteen, he wrote two large philosophical essays, proving the non-existence of death in one and of matter in the other. When, as a sixteen-year-old he went to Munich, it was to study drawing and painting, but once there, he asked and received parental permission to switch to the composition classes of Josef Rheinberger. After study, a certain period of marking time, and the unambiguous failure of his opera *La Cenerentola* (Venice, 1900), he attracted interested attention when his Dante oratorio *La vita nuova* was performed in Munich



in 1903. Later that year, also in Munich, where he was to spend most of his life, he had, in *Le donne curiose,* the theater success that laid the foundations of his career as an opera composer. His most considerable successes came with the fluffy *Segreto di Susanna* and the lurid *I gioielli della Madonna (The Jewels of the Madonna,* first produced in Berlin, 1911*).

In his comic operas, many of which he based on plays by his brilliant 18th-century fellow-Venetian, Carlo Goldoni, Wolf-Ferrari evolved a crisp musical idiom that owes much to Verdi's *Falstaff,* that also reaches back to the early 19th century and even to the 18th, and of which Puccini's *Gianni Schicchi* offers a delightful later example (Menotti's *Telephone* is still later and much coarser). *Susanna's Secret* is a brief intermezzo, curtain-raiser, or skit. Susanna's husband suspects her of having an affair because whenever he comes home he finds the house reeking of tobacco smoke. Well, I imagine you can write the rest of the script for yourself . . .

— Michael Steinberg

**I gioielli della Madonna,* whose pretty Intermezzo used to be a popular concert piece, came to Chicago in 1912 and to Boston in January 1913, but because of objections to the torrid mixture of sex, Catholicism, and *gangsterismo,* it was not possible to mount a production in Italy until 1953.

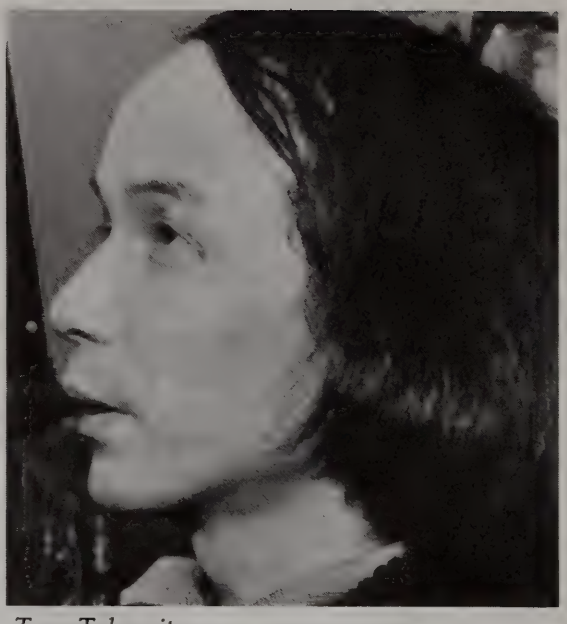
Toru Takemitsu

Quatrain for clarinet in B flat, violin, cello, piano, and orchestra

Toru Takemitsu was born in Tokyo on 8 October 1930. He wrote Quatrain *in celebration of the 200th broadcast of the Tokyo FM program, TDK, Original Concert. The score was completed on 18 August 1975 and performed for the first time on 1 September that year in Tokyo by the ensemble Tashi — clarinetist Richard Stoltzman, violinist Ida Kavafian, cellist Fred Sherry, pianist Peter Serkin — and the New Japan Philharmonic, Seiji Ozawa conducting.* Quatrain *is dedicated to Tashi and Seiji Ozawa. The present performances are the first in America.* Quatrain *also exists in a version without orchestra, completed in February 1977, and performed for the first time by Tashi in Jordan Hall, Boston, on 12 March.*

The orchestral score of Quatrain *calls for three flutes (third doubling both piccolo and alto flute), two oboes (one doubling English horn), three clarinets (second doubling high clarinet in E flat, third doubling bass clarinet), contrabass clarinet, two bassoons, contrabassoon, four horns, three trumpets, two trombones, bass trombone, bass tuba, celesta, two harps, guitar, strings, and percussion including vibraphone, marimba, three Almglocken (frog-mouthed cow-bells), three gongs (Javanese desirable), deep and medium tam-tams, tubular bells, suspended cymbals, chinese cymbal, four prayer-bells, pedal tympani.*

Toru Takemitsu's music has had a number of performances by the Boston Symphony Orchestra in Boston and at Tanglewood, all conducted by Seiji Ozawa: *Requiem* for string orchestra in July 1967 (Stravinsky's praise of this work from the year 1957 helped draw public attention to Takemitsu in the West), *November Steps* No. 1 in November 1969, *Cassiopeia* for solo percussionist and orchestra in July and November 1971, and *The Dorian Horizon* in November 1971. Like Ozawa, Takemitsu knew Western music before Japanese, though in the last twelve years or so, he



Toru Takemitsu

has been much influenced by the delicacy and flexibility of gesture in the musics of Japan, India, and Java, as well as by the extreme disciplines those traditions demand of performers. Discussing his work in general, Takemitsu has suggested that he thinks of it as "permanent oscillation, of its development with silent intervals of irregular duration between the sounds, like the language of dolphins." He has stated that his strongest influences are his own experiences of life and his philosophical aspirations, together with all kinds of music, including native and folk music, even popular light music.

Takemitsu has remarked that "one of his afflictions" is not being a performer. He writes, however, with particular sympathy for performers, and *Quatrain* is highly characteristic in having been imagined with the sounds and personalities of particular musicians in mind.

Quatrain is rich in sound, elaborate in the proliferation of textural detail, simple in compositional procedure. It is a single slow — at moments infinitely slow — movement of about fifteen minutes' duration. The four soloists detach themselves from the gorgeously made orchestral tapestry, now as a group, sometimes in duet, and at least once each in a kind of "reciting" cadenza. The special perfume of *Quatrain* is cousin to that we know in certain of the works of Olivier Messiaen.

— M.S.

Sound, as strong as silence . . .

Everything that attracts me to music is basically of an inner, personal nature. Outside influences are totally unimportant, though not entirely non-existent. The only time they can affect me is if I am able to develop and transform those parts which can nourish my music.

I often talk of 'nature,' a word which I use simultaneously as an adjective, adverb and noun. It is really an imaginary 'nature' in which I experience reality intensely, particularly in eastern and western music, both of which are absolutely 'natural' because of being imaginary.

It seems to me that most contemporary music carefully avoids the past. I am not afraid of it. On the contrary, I need at the same time whatever is newest just as I need whatever is oldest. However, the *unknown* is found neither in the past, nor in the future, but in reality, simply in the immediate present.

My musical form is the direct and natural result which sounds themselves impose and nothing can decide beforehand the point of departure. I do not try in any way to express myself through these sounds but, by reacting with them, the work springs forth itself.

For several years I have composed a number of works for traditional Japanese instruments, in particular the shakuhachi and biwa, mainly because I have rediscovered through them the genius of two particular interpreters. But there is no profound reason which could logically explain my attraction to the music of my country, except perhaps a slight curiosity and musical interest.

At first, the sonorities of traditional Japanese music meant no more to me than something novel and quaint. But gradually these sonorities came to pose a fundamental problem and I was to consider them seriously, though without ever arriving at the solution, because the particular freedom of this music escapes the will and control of the composer since it can only be realized through the actual musical instrument.

One cannot translate into theory a swift or striking attack, if only because it would happen too suddenly, like lightning, too complex to grasp. Such sonority, developing of its own accord, gives rise to silences of tremendous metaphysical tension. It is the same with the 'Itcho' which punctuates the action in '*No* Theatre, where musical sound and the negative sound of silence, without having any directly vital relationship with the expressive aims, nevertheless set up a violent resistance and create an intangible balance.

To repeat the point: the complexity of lightning sound and the Japanese sensitivity towards this particular refinement has given simple silence an extraordinary significance and great musical weight.

To make the void of silence live is to make the infinity of sounds. Sound and silence are equal. But this conception cannot work without extracting to the full the expressive potential of a musical sound or phrase which will then become an abstract, anonymous entity freely offered to the executant. The virtuoso of the shakuhachi dreams of a perfect, sublime sound, like that of the wind in the bamboos, and in that is the full expression of belief in Japanese music. The inner complexities of a natural sound are akin to nothingness.

What more can one say? If I reconstruct the language of our traditional art I will always remain alien to historical cause and conversely, if I westernize the original sound incantation, I would divest it of all emotional power.

It is necessary then to abandon the sounds of classical tradition, on the basis that they elude our present day ideas and authority? Even if that is the case, I must confess that they affect and satisfy me as much as the sounds of any other music . . .

It would be wrong to believe that expressiveness artificially born of a composer's skill, and innovation in method and form, guarantee the worth of a creative personality. Musical sound which freely approaches natural noise and therefore nothingness, escapes all criticism of its kind and poses a problem otherwise more general.

I would like to develop in two directions at once, as a Japanese in tradition and as

a Westerner in innovation. Deep within myself I would like to keep two musical genres, both of which have their own rightful form. Making use of these basically incompatible elements at the heart of many processes in composition is, in my view, only the first stage. I don't want to resolve this fruitful contradiction; on the contrary I want to make the two blocks fight each other. In this way I avoid isolating myself from tradition whilst advancing into the future with each new work. I would like to achieve a sound as intense as silence . . .

— Toru Takemitsu

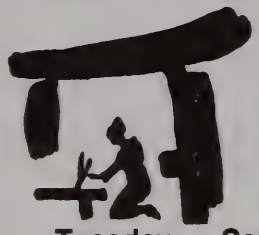
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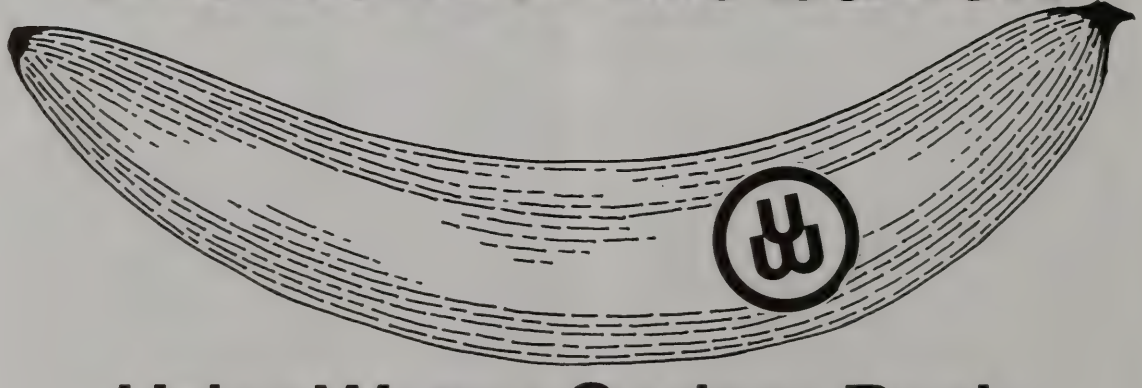
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Richard Strauss
Symphonia Domestica, Opus 53

Richard Strauss was born in Munich on 11 June 1864 and died in Garmisch, 8 September 1949. He composed the Symphonia Domestica *in 1903, completing it on New Year's Eve. He himself conducted the premiere on 21 March 1904 at the last of four concerts of his own music in Carnegie Hall. (On 19 April, he conducted* Don Juan, Don Quixote, *the love scene from his opera* Feuersnot, *plus some Beethoven and Wagner at a Boston Symphony pension fund concert in Symphony Hall.) The* Symphonia *when Strauss conducted it at the General German Music Association Festival in Frankfurt on 1 June 1904. Karl Muck introduced it to Boston at the symphony concerts of 15 and 16 February 1907, repeating it later that season on 29 and 30 March. It was conducted in later seasons by Max Fiedler, Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, Richard Burgin, Fritz Reiner, and — most recently, in April 1959 — Charles Munch. The Munch performances were cut, and for the orchestra's last complete* Domestica *one has to go back to Reiner's concerts in December 1945. Zubin Mehta and the Los Angeles Philharmonic gave the work in Symphony Hall in October 1970, and in December 1976, Gunther Schuller conducted a performance in Jordan Hall with the New England Conservatory Symphony Orchestra.*

Providence, R.I., 22 March 1904

"Dearest Papa and Mama,

"Just arrived in this one-horse town where, after a few days rest, Pauline has another song recital to do, and I'm using a free hour before the concert to report that the *Domestica* had a colossal, enthusiastic success in New York yesterday. After a lot of annoyance with the gang of anarchists that those New York fiddlers and pipers are, I managed, with the help of fifteen rehearsals, a great expenditure of energy, and plenty of rough language, to bring a superb performance to pass. *Don Juan* and *Zarathustra* went almost perfectly, too. *Domestica* came out well, sounds magnificent, but it is very hard (especially for the horns, who squeezed out their high A just splendidly), particularly because of all the detail which has to be played with enormous finesse and accuracy, something those miserable hacks aren't used to. But it went, and the reception was huge, maybe eight recalls, two laurel wreaths, and even the critics, who had in part been quite hostile here in New York, swung into line and shut their collective trap. *Domestica* is very fine, brilliant too, does take 41 minutes, but even so holds the audience in breathless suspense. The double fugue works out gloriously, the virtuosic coda with colossal climaxes is very grateful, the Adagio sounds wonderful, in short, I'm pleased."

Papa, then 82, was the retired principal hornist of the Bavarian Court Opera in Munich, a great artist (Hans von Bülow called him the Joachim of the horn), a scratchy man, and, in his musical tastes, a conservative who really disapproved of everything after Beethoven, though prepared to make some allowances for Schubert's songs and certain works by Mendelssohn. He loathed Wagner above all (and his beautiful playing of the solos in *Tristan* and *Meistersinger* was a legend in Munich for decades), he had brought up his son to be as firmly oriented to the classics as himself, and he was distressed by the apostasy that led Richard in his twenties to align himself with the New German School and begin to write neo-Lisztian tone poems. To placate the old gentleman, Strauss slightly exaggerated the *Domestica's* success with critics and public. His evaluation of the work, on the other hand, is to be taken at face value, and it makes sense.

The sequence of Strauss's orchestral tone poems is as follows:

Macbeth 1886, revised 1890
Don Juan 1888
Death and Transfiguration 1889
Till Eulenspiegel 1895
Thus Spake Zarathustra 1896
Don Quixote 1897
A Hero's Life 1898
Symphonia Domestica 1903
An Alpine Symphony 1915

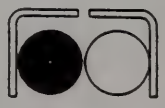
He wrote them in two close-spaced groups, followed at some distance by two postscripts. In 1903, along with the *Domestica*, he was already at work on *Salome*, and by the premiere of the *Alpine Symphony*, his second chief career, that of opera composer, is well on its way, *Elektra* having followed *Salome* in 1909, *Der Rosenkavalier* in 1911, and the first version of *Ariadne auf Naxos* in 1912. About the tone poems, received opinion has it that Strauss hit his stride with *Don Juan*, that *Ein Heldenleben (A Hero's Life)* is a slight decline after *Don Quixote*, that the *Domestica* is a further and considerable drop, and that the *Alpine Symphony* is ludicrous.*

Writing in *The Nation* 13 years ago about critical responses to Benjamin Britten's *War Requiem* and Leonard Bernstein's *Kaddish*, Benjamin Boretz remarked that in both works the text had blocked or confused perception of musical values, leading to a general overrating of Britten's work and to underrating of Bernstein's. The *Symphonia Domestica* is also an example of a work that has from

*Koussevitzky performed the *Alpine Symphony* during the 1925-26 season and again in 1930, but it has not been played in Boston since. The work has found few defenders even among ardent Straussians: it is by no means without interest, but that is a topic for another occasion.



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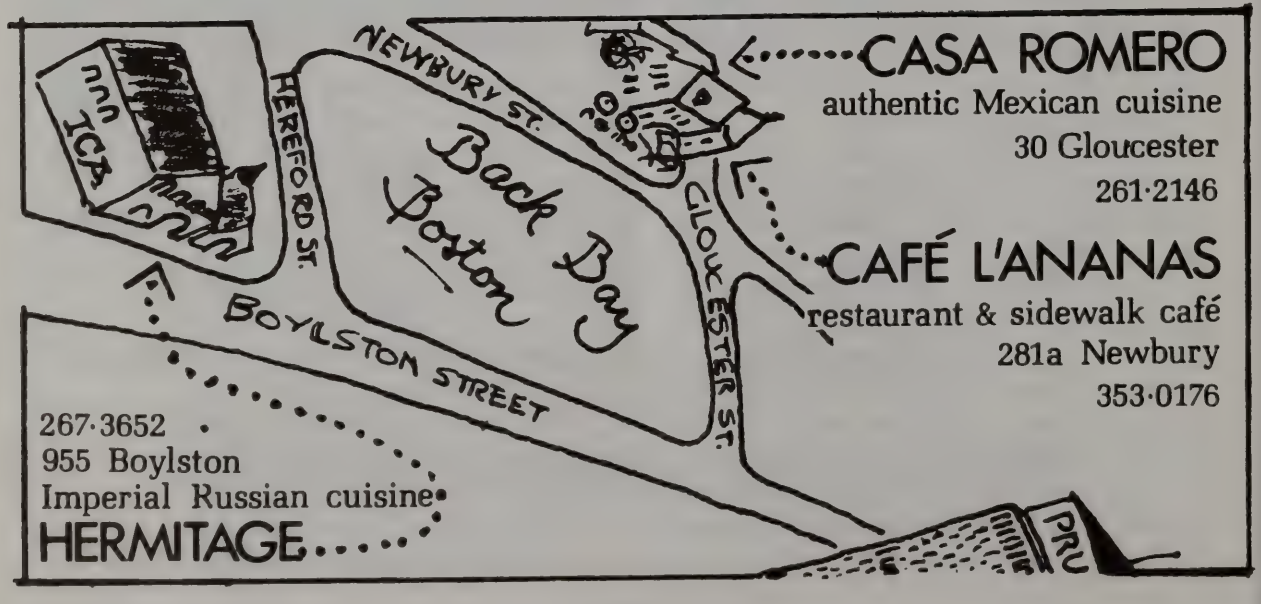
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the beginning elicited confused and confusing responses not to the musical achievement it represents, but to the extra-musical ideas behind that achievement. "I don't see why I shouldn't make a symphony about myself," wrote Strauss to Romain Rolland. "I find myself just as interesting as Napoleon or Alexander." The hero whose life is celebrated in the tone poem of 1898 is Strauss, the principal character in his 1901 opera *Feuersnot* ("calamity in the aftermath of fire" is the clumsy but accurate translation) is Strauss, the domesticity of the 1903 *Symphonia* is that of the Strauss family, and in 1927 the opera *Intermezzo* would again expose home life *chez* Strauss, rough edges and all, to public scrutiny.

But all this offended, and curiously, the cosy genre pictures of the *Domestica* — the little boy in the bathtub, Mama and Papa making love, the alarm-clock at 7, a rather disputatious breakfast, and the rest of it — offended more than the composer-as-hero derring-do of *Ein Heldenleben*. Strauss himself, as always, confused the issue by contradictory statements, sometimes admitting that he had written program music — "imaginary gardens with real toads in them" in Marianne Moore's phrase — and sometimes offering the work as pure symphony, telling Richard Aldrich of the *New York Times* that "he wishes it to be taken as music, for what it is, and not as the elaboration of the specific details of a scheme of things. The symphony . . . is sufficiently explained by its title, and is to be listened to as the symphonic development of its themes." About those who hailed the *Domestica* as symphony rather than as tone-painting, Strauss expressed himself with a certain scorn: "When it occurs to you to conceal the poetic idea or merely to hint at it, isn't it wonderful to be celebrated as the penitent Prodigal Son returning to the bosom of uniquely beatific, soul-saving absolute music," he wrote to the art historian and music critic, Oscar Bie. "By the way, do you happen to know what absolute music is? I don't. The notion that you can't be one man today and another tomorrow, that you have to stay just the way you were created by the good Lord, that's evidently too deep for the brain of an esthetician."



Teatime chez Strauss

Strauss still seems engaged in the battles of his young years. In 1885, a new friend, Alexander Ritter, composer, writer, and concertmaster of the orchestra at Meiningen where the 21-year-old Strauss was absolving a kind of apprenticeship in conducting under von Bülow's guidance, persuaded him that the true line of succession led from Beethoven to Liszt and Wagner, that Brahms and Bruckner were epigones in whose hands the sonata tradition had become an empty shell. And it was of course Ritter who set Strauss to writing tone poems. But the voice of old Franz Strauss would not be stilled — never, not even when the young composer had become middle-aged, then old, and had traveled the whole route from radical to reactionary — and the score of the *Domestica*, in which the beginnings of *scherzo*, *adagio*, and *finale* are explicitly marked, but which lacks almost all verbal certification of "the poetic idea," shown how real was Strauss's concern with writing music "to be taken as music." One passage is marked *Wiegenlied* (cradle song), and earlier, the aunts and uncles admiring the baby say

"Ganz der Papa!" and *"Ganz die Mama!"* (absolutely like . . .). Those words are actually written into the trumpet and trombone parts. Were there once more such indications and did he simply forget to erase those?

Strauss dedicated the score to its other *dramatis personae* — "to my dear wife and our boy." Mrs. Strauss was Pauline de Ahna, a soprano two years older than himself, the first Hänsel in Humperdinck's *Hänsel und Gretel*, and a tough, devoted, difficult wife. While they were engaged, and during a rehearsal of Strauss's opera *Guntram*, she threw the score at the head of fiancé, composer, and conductor. It was the first of many storms, and Strauss had no hesitation about including the frictional surfaces Pauline presented to the world in his musical portraits of her. In another sense, though, all the lovely and loving soprano lines he wrote are one continuous love-song to Pauline, and *Im Abendrot (At sunset)*, one of the *Four Last Songs* of 1948, is an infinitely moving memorial to their marriage. Their son, named Franz for his grandfather and Alexander for Ritter (who had died exactly a year earlier), was born 12 April 1897. "Terrific," reported the new Papa, "over eight pounds, a gigantic skull 15¼ inches wide, my big grey eyes, lots of brown hair, chest width of 14½ inches, nose part Pschorr* and part de Ahna, Pauline's pretty, curved mouth, gigantic paws, and he sleeps so peacefully and healthily . . . "



Dr. Richard Strauss.

*Strauss's mother was an heiress of the Pschorr brewery fortune in Munich.

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The wedding photograph

The most detailed scenario Strauss permitted to be published at any of the early performances conducted by himself was the one in the program book of the Berlin premiere, 12 December 1904. It reads as follows:

"This work, written in one movement, is articulation into four divisions corresponding generally to the old form of the sonata:

"I. Introduction and development of the three chief groups of themes.
The husband's themes:
a) easy-going, b) dreamy, c) fiery.
The wife's themes:
a) lively and gay, b) *grazioso*
The child's theme:
tranquil.

II. Scherzo.
Parents' happiness. Childish play.
Cradle song (the clock strikes seven in the evening).

III. Adagio.
Doing and thinking. Love scene.
Dreams and cares (the clock strikes seven in the morning).

IV. Finale.
Awakening and merry dispute (double fugue).
Joyous conclusion."

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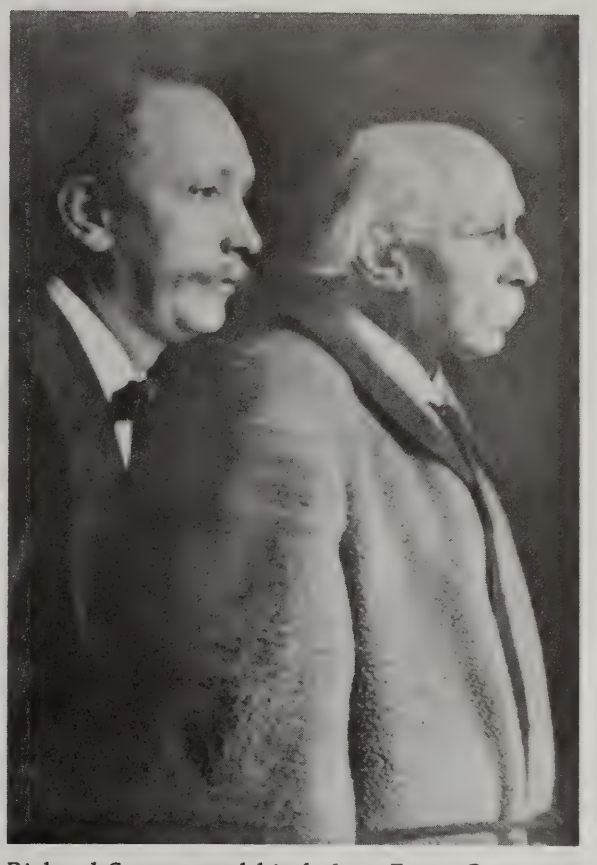
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Old Franz Strauss had been concerned about the progress reports his son had been sending on the *Domestica*: "Is it so long that you need 200 pages of score paper? Are you scoring it as heavily as *Taillefer* [a large ballad for solos, chorus, and orchestra, written to celebrate Strauss's honorary doctorate from Heidelberg]? You know one really shouldn't make all that much noise in one's own home!" No question, the scoring is lavish: the orchestra consists of piccolo, three flutes, two oboes, oboe d'amore, English horn, high clarinet in D, clarinet in A, two clarinets in B flat, bass clarinet, four bassoons, contrabassoon, four saxophones (soprano, alto, baritone, bass),* eight horns, four trumpets, three trombones, bass tuba, kettledrums, triangle, tambourine, glockenspiel, cymbals, bass drum, two harps, and strings. No question, either, the sound is fantastic, not only when it is loud as at the double climax of the love scene and at the height of the breakfast fugue, but also in quiet moments of wonderful coloristic subtlety.

It is for the child's theme that Strauss revives the oboe d'amore, a soft-toned instrument that came into use about 1720 and that appears often in Bach's Passions and cantatas,* and it is an inspired choice. Just after the child's first utterance, Mama (in the voice of the flute) speaks to him tenderly and is accompanied by the loveliest hushed chords of muted solo strings and muted horns with bassoons.

But the most remarkable of all the *Domestica* sounds is that of the lullaby.



Richard Strauss and his father, Franz Strauss.

*Strauss indicates that the saxophone quartet is to be treated as *ad libitum* only in cases of extreme emergency. For these performances, Seiji Ozawa has declared a condition of extreme emergency and will, like most conductors, do without the saxophones. They have no independent material and are used only for doubling in a few very fully scored *tutti* passages.

*Orchestration books always cite the *Domestica* for post-Baroque use of the oboe d'amore, but actually the most famous and familiar modern piece in which it has a solo is Ravel's *Bolero*.

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AND

Dr. Richard Strauss

By special arrangement *of the*
Pension Fund Committee

PROGRAMME

BEETHOVEN . . Symphony No. 8, in F major, Op. 93

I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

WAGNER Prelude to "Tristan and Isolde"

RICHARD STRAUSS . { Tone Poem, "Don Juan"
"Don Quixote"
Love Scene from "Feuersnot"

There will be an intermission of ten minutes after the Wagner selection

The Mason & Hamlin Liszt Organ used.

Program of the Boston Symphony's Pension Fund concert in 1904.

Young Franz has had his bath, with much splashing and trilling, and a touching warmth and quiet settle into the house: both parents (as clarinets) sing one of Mendelssohn's Venetian gondola songs to him, muted violas with bassoon and oboe d'amore make a dreamy counterpoint, bass clarinet and a few other instruments sketch an accompaniment, until Franz's last contented sigh and his parents' smiles as they tiptoe from the room (Mama in the solo violin, Papa in solo cello, horn, and bassoon) melt into the soft chime of seven o'clock.

And indeed the *Symphonia Domestica* can well afford scrutiny as invention and symphonic development. In 1885, newly arrived at Meiningen, Strauss met the 25-year-old Brahms. He listened to the young man's F minor Symphony. "Quite nice," he said, adding, "Young man, take a good look at Schubert's dances and try your hand at simple eight-bar melodies." Telling the story many decades later, Strauss wrote: "I have chiefly Johannes Brahms to thank for the fact that afterwards I never disdained to include a melody in popular style in one of my works (however little such melodies are regarded by today's critics with their school-room wisdom, they come to one but rarely, and only at fortunate moments)." It would not be difficult to cite examples of melodies that came to Strauss

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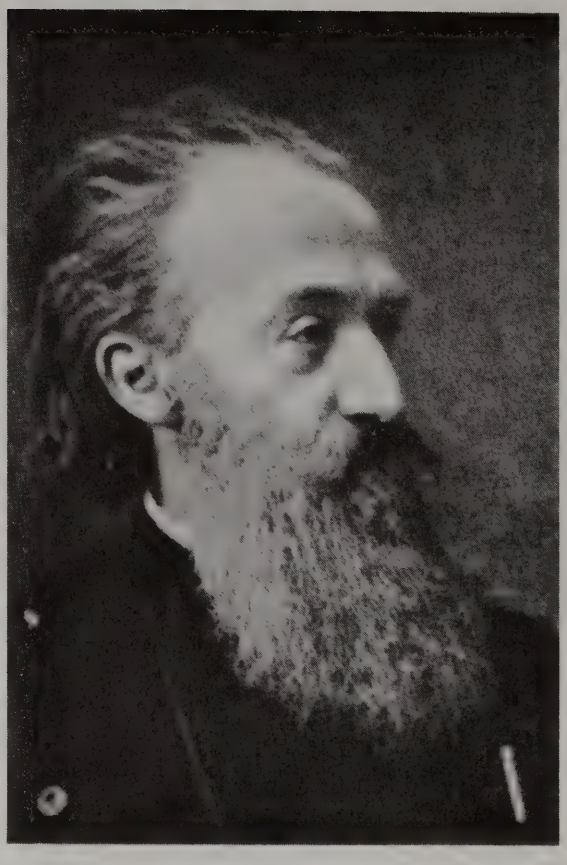
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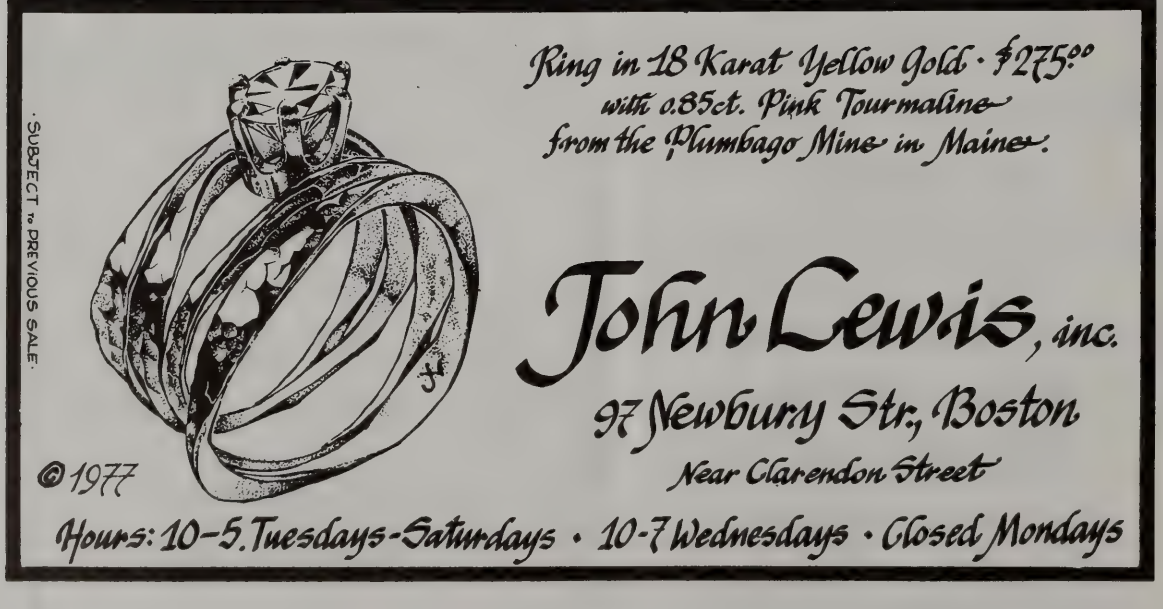
at moments not so fortunate, but the *Domestica* is a work singularly rich in beautifully achieved inspirations. Brahms also gave Strauss some good tips on what makes striking and effective counterpoint, and in that realm, too, the *Domestica* is perhaps the most brilliantly accomplished of Strauss's works — most spectacularly, but not only, in the breakfast scene.

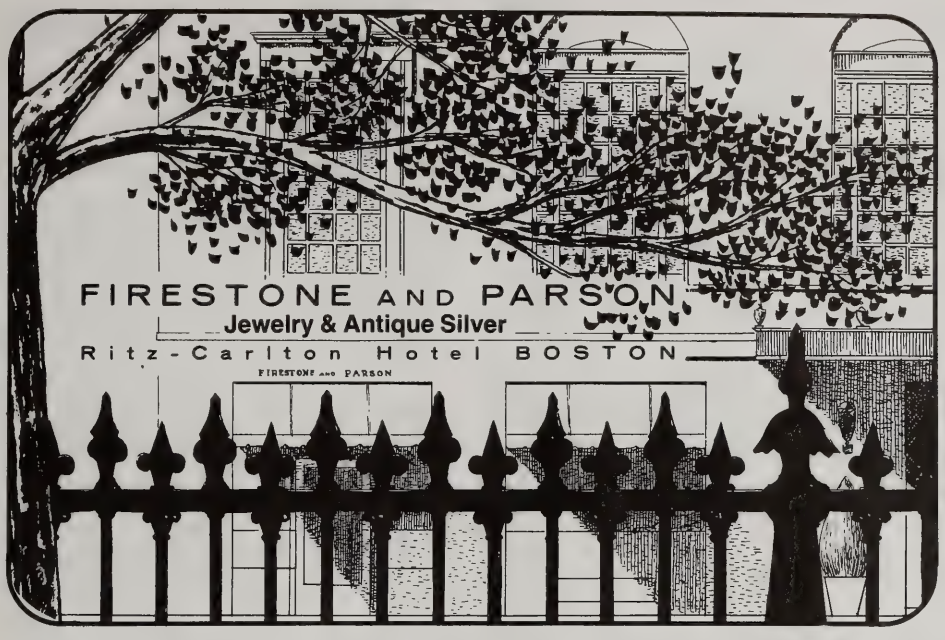
Maybe nothing can be done about the listener who is offended by the translation into an enormous and expensive symphonic edifice of the details of a day in a villa in the Berlin suburb of Charlottenburg, or by the assumption that Dr. Richard Strauss, *paterfamilias* with consort and issue, is quite as interesting as Napoleon, Alexander, Don Juan, Macbeth, Till Eulenspiegel, and Nietzsche's Zarathustra. Nonetheless, Strauss's assumption that such a thing could and should be done led him to a joyous explosion of compositional and orchestral virtuosity, observation, humor, tenderness, and high spirits.

— M.S.



Alexander Ritter, who was responsible for Strauss's apostasy.





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The whole of Wolf-Ferrari's 45-minute skit has just been excellently recorded by Maria Chiara and Bernd Weikl, with Lamberto Gardelli conducting (London). The overture is included on a record of overtures and intermezzi of various of his operas, Nello Santi conducting the orchestra of the Paris Conservatoire concerts (London), and also in a three-record album of miscellaneous overtures with Leonard Bernstein and the New York Philharmonic (Columbia D3S-818).

Takemitsu's Quatrain will be recorded for Deutsche Grammophon by Tashi with Seiji Ozawa and the Boston Symphony this month. *November Steps* No. 1 is the fourth side of Ozawa's Toronto Symphony recording of Messiaen's *Turangalila* Symphony (RCA).

Michael Kennedy's *Richard Strauss* in the Master Musicians series is excellent (Rowman), and the symposium *Richard Strauss: the Man and his Music*, edited by Alan Walker, is also useful (Barnes & Noble). Zubin Mehta's all-stops-out Los Angeles Philharmonic recording of the *Symphonia Domestica* is the most fun to listen to, though it is less than ideally attentive to detail (London). George Szell and the Cleveland Orchestra give a performance at the opposite end of the interpretive spectrum, restrained, symphonic, proceeding from the notes rather than from the pictures behind them, and of course superbly played (Odyssey, with Myron Bloom's excellent playing of the Horn Concerto No. 1 — a double bargain, therefore, at the low price). Herbert von Karajan's Berlin Philharmonic performances offers a possibly ideal blend of the analytic and the sensuous, plus wonderful playing, but it is so murkily recorded you might as well forget it (Angel).

— M.S.

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ADDENDUM . . .

Between Serge Koussevitzky's performances of the Shostakovich Eighth Symphony in April 1945 and the one by Kiril Kondrashin and the Moscow Philharmonic in February 1970, the work was also played in Symphony Hall on 18 October 1962 by Yevgeny Mravinsky (to whom it is dedicated and who gave the first performance in 1943) and the Leningrad Philharmonic. Our thanks to Messrs. Joseph Silverstein and Joel Lazar for bringing this to our attention.

Mr. Lazar also points out that Jascha Horenstein belongs on the list of Western European conductors who gave important Mahler performances in the Soviet Union between the wars. About 1932 he conducted the Fifth Symphony in Leningrad. The then very young Shostakovich visited him backstage and, on learning that Horenstein was off to Moscow the next day to conduct the Mahler Ninth, decided then and there to accompany him on the journey, and to attend all the rehearsals as well as the performance. Horenstein was proud of that contribution to Shostakovich's education, and once, many years later, when someone who heard him conduct the Shostakovich Fifth remarked how much Mahler there was in it, he looked pleased and said "yes, I put it there."



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TASHI

The group TASHI whose name means "Good Fortune," made its debut in New York in 1973. They have appeared worldwide including performances in North and South America, Europe, and the Far East, and have inspired the works of several contemporary composers including Takemitsu. In September 1976, the group performed the World Premiere of *TASHI*, a piece by Charles Wuorinen with the Cleveland Orchestra conducted by the composer.

PETER SERKIN

Pianist Peter Serkin made his first public appearance at the age of twelve in a performance of the Haydn Concerto in D major, conducted by Alexander Schneider at the Marlboro Music Festival. He has appeared with such major orchestras as the Amsterdam Concertgebouw, the Cleveland and Philadelphia Orchestras, the Chicago, Toronto, Boston and San Francisco Symphonies, and the New York Philharmonic, and with chamber music ensembles including the Budapest, Guarneri, and Galimir String Quartets; and at the Casals Festivale in Prades, and Puerto Rico. He has a recently released recording on RCA of *Vingt Regards sur L'Enfant Jesus* by Oliver Messiaen and has also recorded performances of six concertos by Mozart with the English Chamber Orchestra under Alexander Schneider.

IDA KAVAFIAN

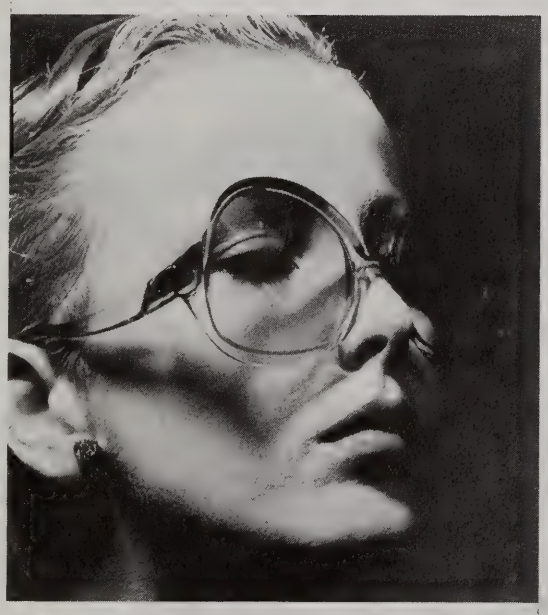
Violinist Ida Kavafian was born in Istanbul, Turkey, of Armenian descent. She has studied with Ara Zerounian, Mischa Mischakoff and Ivan Galamian. She is a frequent prizewinner — in October 1973 she won first prize at the Vianna da Motta International Violin Competition in Lisbon, Portugal, and then gave recitals throughout Europe during the 1974-75 season. Miss Kavafian has appeared frequently in recital, on television and with numerous orchestras; in 1972 she was soloist with the New York Chamber Orchestra at Lincoln Center's Mostly Mozart Festival; she has participated in the Casals Festival in Puerto Rico and has been heard with the Lincoln Center Chamber Music Society in New York, Boston and Washington. She is a graduate of the Juilliard School, where she earned a Master of Music degree and was a student of Oscar Shumsky.

RICHARD STOLTZMAN

Clarinetist Richard Stoltzman has appeared frequently in recital and chamber music performances throughout the United States and Europe. He has recorded *A Gift* for Orion Records with Peter Serkin and Bill Douglas and has also recorded for the Marlboro Recording Society. He has performed as guest artist with leading quartets including the Amadeus, Guarneri and Vermeer String Quartets and also with the Lincoln Center Chamber Music Society. In addition, he has frequently participated at the Marlboro Music Festival and has toured the United States with the "Music from Marlboro" tours. Mr. Stoltzman holds a Master of Music degree from Yale University and has studied with Keith Wilson and Kalmen Opperman; he is now a member of the faculty of the California Institute of the Arts. He is also a member of the National Advisory Board of Young Audiences, Inc.

FRED SHERRY

Fred Sherry studied cello at the Juilliard School with Leonard Rose. He made his New York debut, presented by Young Concert Artists, in 1969. In addition to his active career as solo cellist, Mr. Sherry has performed with all of the leading organizations for new music. He has been cellist of the Contemporary Chamber Ensemble and the Juilliard Ensemble with whom he has toured extensively in Europe and the United States. He has had works written for him by Charles Wuorinen (with whom he also performs) and Peter Lieberson, and has worked with Luciano Berio, Elliott Carter, and Pierre Boulez on their music. He is a founding member of Speculum Musicae and is also a member of the Galimir String Quartet and the Group for Contemporary Music. Mr. Sherry has recorded for RCA Victor, Nonesuch and Philips.



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With the death of E. Power Biggs, the Boston Symphony has lost another old and cherished friend. He came to America from England in 1929, first found a post in Newport, and two years later settled in Cambridge. First he was organist at Christ Church, Harvard Square, then at the Harvard Church, Brookline, but before long he was so much in demand as a concert player that he no longer held any church appointment. He first appeared with Koussevitzky and the Boston Symphony in April 1938, introducing the Concerto of Leo Sowerby, and over the next twenty years he played with the orchestra countless times, as soloist in works of Handel, Piston, Poulenc, Haydn, and Hindemith, as well as in the humbler but indispensable function of filling in the organ parts in a whole series of pieces from the Saint-Saëns C minor Symphony to Bach's Passions and B minor Mass.

It is more than eighteen years since he last played with the orchestra, but he remained as enthusiastic a fan as any organization could wish. And it was characteristic of his truly catholic, uninhibited joy in music that when he last came to make a pitch for us on a WCRB marathon, the record he brought with him and asked to have played on the air was a pink 45 rpm single of Koussevitzky conducting *The Stars and Stripes Forever.*

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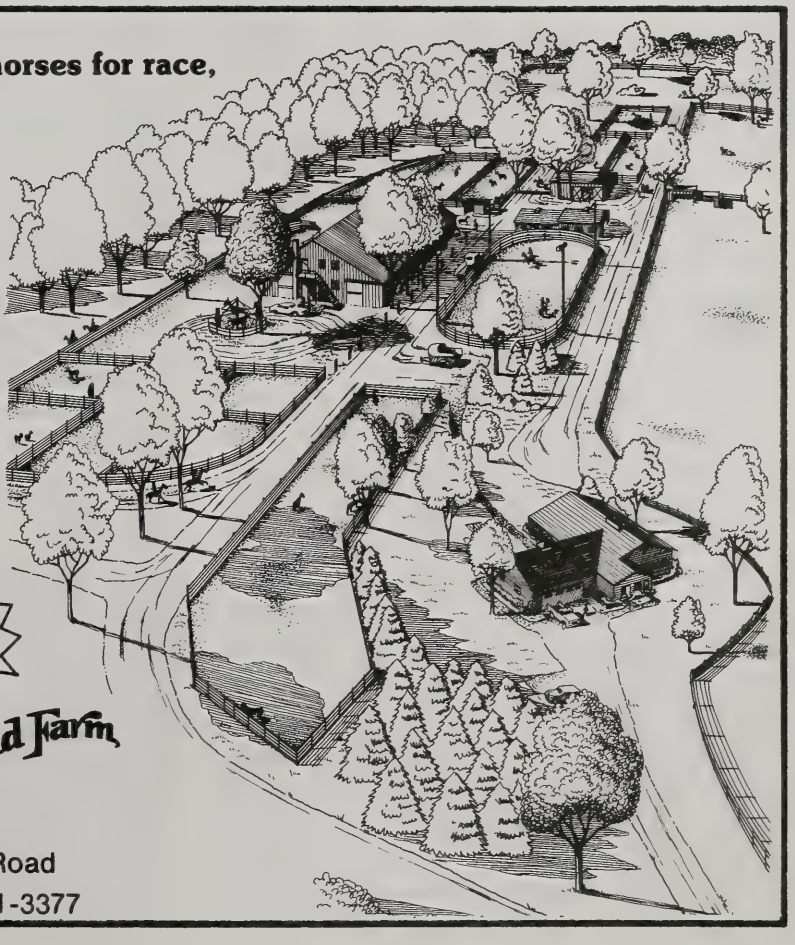
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Friday, 1 April — 2-4
SEIJI OZAWA conducting:
Brahms: Serenade No. 1
Prokofiev: Symphony Concerto for cello, Op. 125
Mstislav Rostropovich, cello

Wednesday, 6 April — 7:30
Open Rehearsal, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 6:45
Thursday, 7 April — 8:30-10:15
Thursday 'A' series
Friday, 8 April — 2-3:45
Saturday, 9 April — 8:30-10:15
Tuesday, 12 April — 8:30-10:15
Tuesday 'C' series
COLIN DAVIS conducting:
Vaughan Williams: Fantasia on a theme by Thomas Tallis
Stravinsky: *Symphony of Psalms*
Beethoven: Mass in C
Benita Valente, soprano;
Jan DeGaetani, mezzo-soprano;
Ryland Davies, tenor;
Michael Devlin, bass;
Tanglewood Festival Chorus,
John Oliver conductor

Thursday, 14 April — 7:30-9:05
Thursday '10' series
Friday, 15 April — 2-3:35
Saturday, 16 April — 8:30-10:05
COLIN DAVIS conducting:
Sibelius: March from *Karelia*
Violin Concerto
Brahms: Symphony No. 4 in E minor, Op. 98

Wednesday, 20 April — 7:30
Open Rehearsal, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 6:45
Thursday, 21 April — 8:10-10:15
Thursday 'B' series
Friday, 22 April — 2-3:45
Saturday, 23 April — 8:30-10:15
Tuesday, 26 April — 7:30-9:15
Tuesday 'B' series
SEIJI OZAWA conducting:
Vivaldi: Concerto for piccolo
Concerto for bassoon
Lois Schaefer, piccolo;
Sherman Walt, bassoon
Sessions: *When Lilacs Last in the Dooryard Bloom'd*
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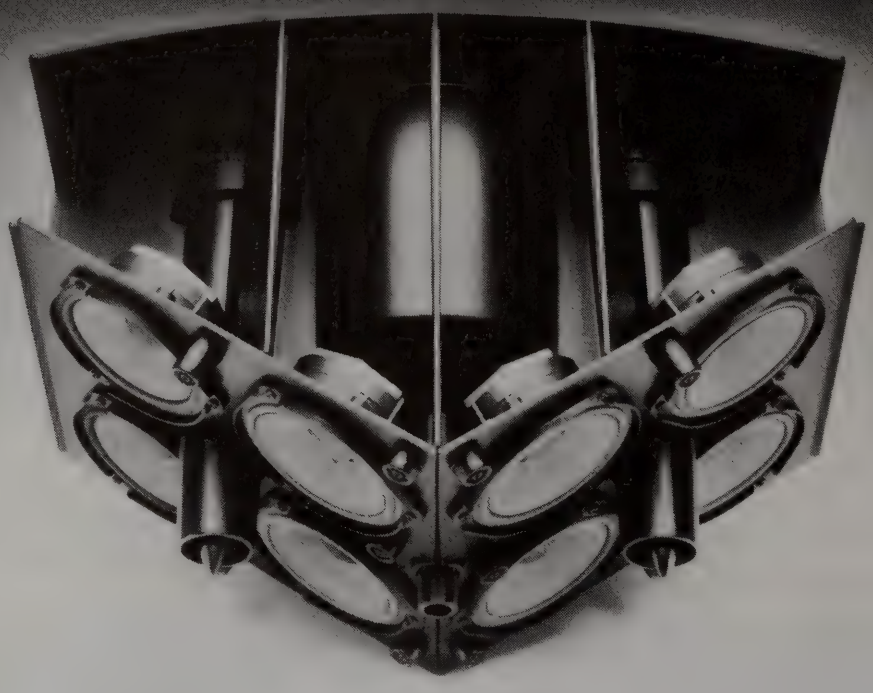
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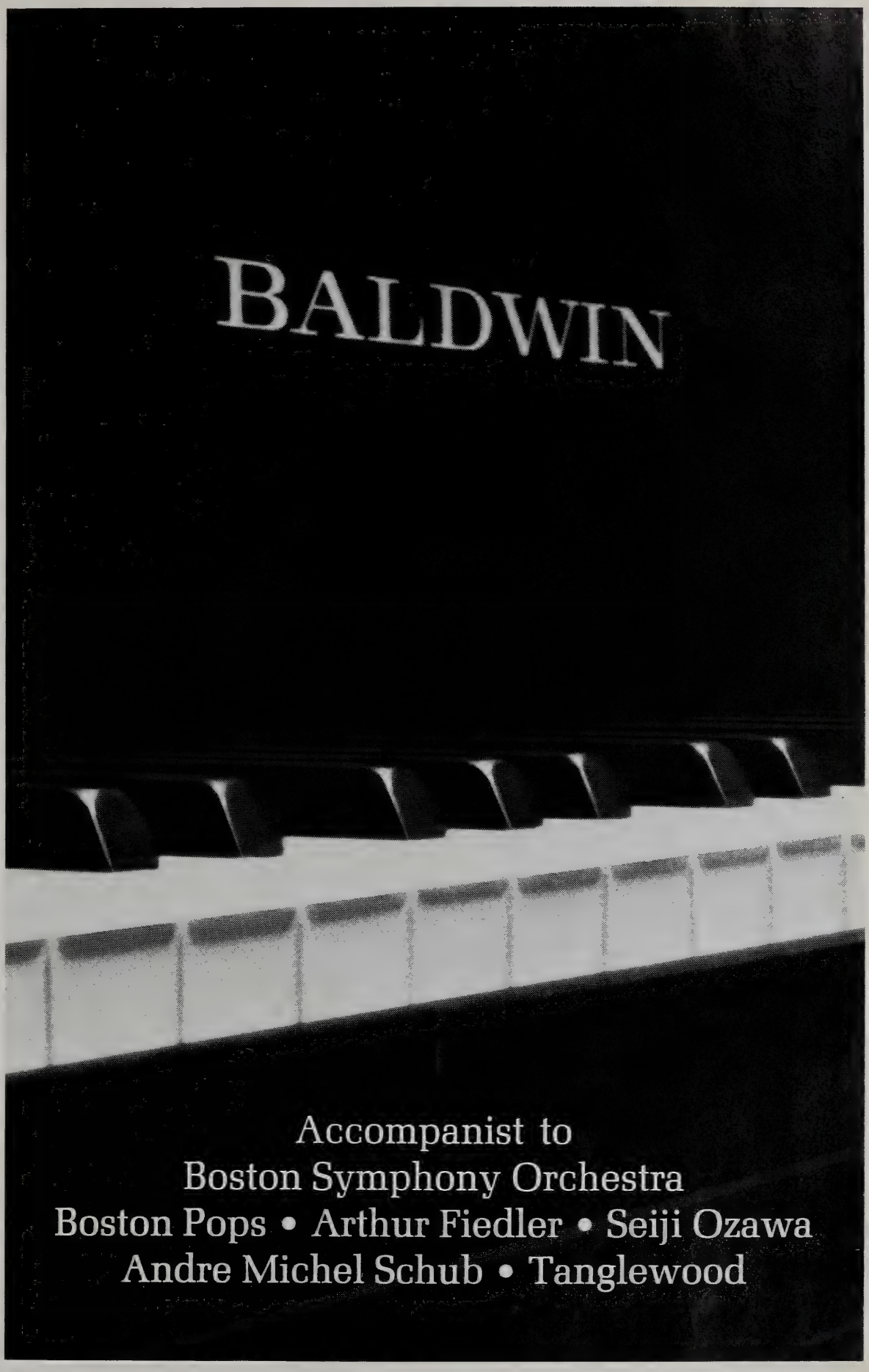
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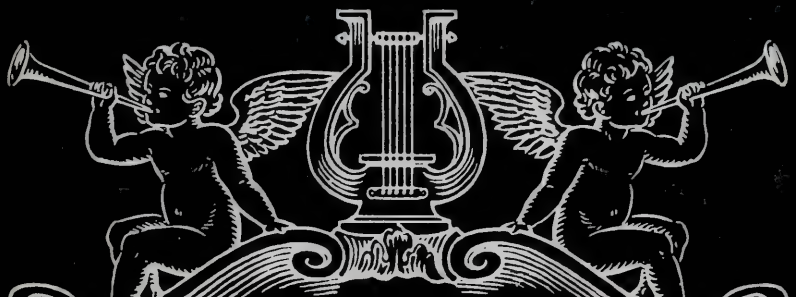
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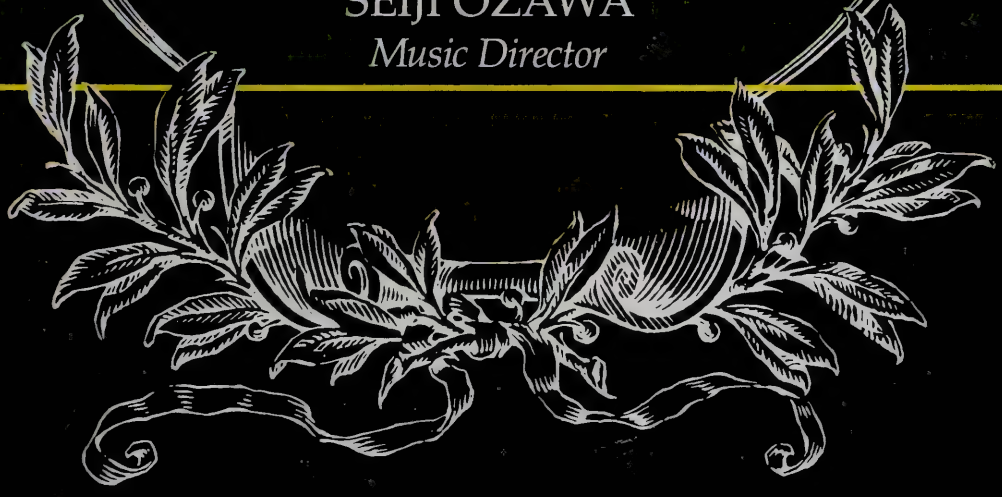
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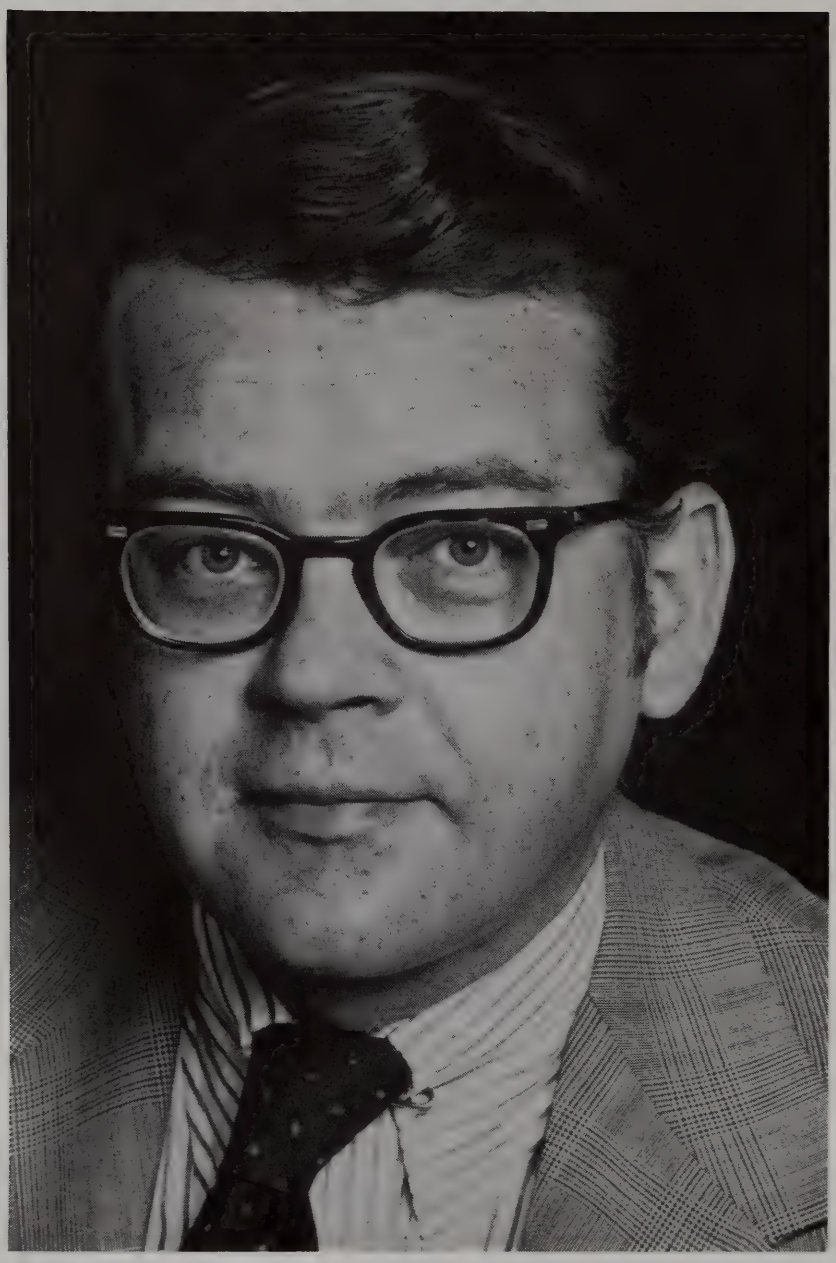
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Ninety-Sixth Season



Thursday, 31 March at 8:30
Friday, 1 April at 2

SEIJI OZAWA, conductor

BRAHMS Serenade No. 1 in D major, Opus 11
Allegro molto
Scherzo: Allegro non troppo
Trio: Poco più moto
Adagio non troppo
Menuetto
Scherzo: Allegro
Rondo: Allegro

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PROKOFIEV Symphony-Concerto for cello and orchestra, Opus 125
Andante
Allegro giusto
Andante con moto — Allegretto — Allegro marcato

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Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
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Leonard Moss
Vyacheslav Uritsky
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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings for Deutsche Grammophon include Berlioz's *Symphonie fantastique, La damnation de Faust,* and *Roméo et Juliette* (awarded a *Grand Prix du Disque).* This spring, DG will release the Ozawa/BSO recording of Charles Ives's Fourth Symphony.

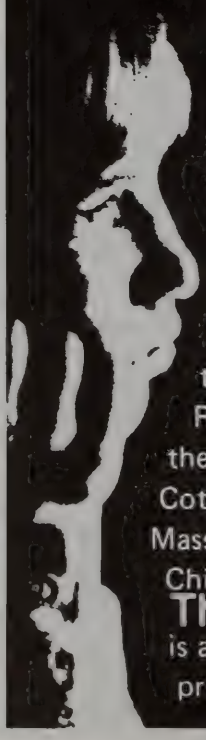


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Notes

Johannes Brahms
Serenade No. 1 in D major, Opus 11

Johannes Brahms was born in Hamburg, 7 May 1833, and died in Vienna on 3 April 1897. He wrote his D major Serenade in 1857 as a nonet for strings and winds. It was given a reading in that form, but no public performance. During 1858, Brahms turned it into a work for chamber orchestra, and Joseph Joachim conducted the premiere in Hamburg on 28 March 1859. Brahms, still unconvinced, rescored the work for its present instrumentation: pairs of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, kettledrums, and strings. It was first heard in that edition in Hanover on 3 March 1860, again under Joachim's direction. The two earlier versions do not survive. Theodore Thomas introduced the work to the United States at a concert in New York on 29 May 1873. The first Boston Symphony performances were given on 27 and 28 October 1882, George Henschel conducting. They were, furthermore, the orchestra's only complete performances before the present series. Emil Paur omitted both scherzos, Wilhelm Gericke dropped the second scherzo, Max Fiedler conducted only the minuet, and in February 1959, at the orchestra's most recent performances, Charles Munch dropped the Adagio and the second scherzo. In 1973, however, Carl Bamberger conducted a complete performance with the Boston Philharmonia in Sanders Theater, Cambridge.

One of the ways in which Brahms made himself useful to Clara Schumann in the aftermath of Robert Schumann's death in July 1856 was by taking over some of her piano students. One of these was Laura von Meysenbug, sister of the chamberlain at the court of Lippe-Detmold. Brahms quickly became friends with several members of the family, especially Laura's nephew, Karl, and from this connection there grew an arrangement whereby he was to spend three or four months of each winter at Detmold, conducting the amateur choral society, performing as a pianist, and giving lessons. He paid a trial visit at Whitsuntide 1857, was inspected and duly approved, began work that September, and continued in his contract for two more seasons.

Detmold, about half way between Hamburg and Frankfurt, was a stuffy, sleepy little place whose court life clung to 18th-century etiquette. (When Brahms, for a performance of Bach's cantata *Ich hatte viel Bekümmernis,* augmented his blue-blooded but faint-voiced chorus with townspeople, no one knew how to cope, and the visiting burghers scarcely dared look up from their part-books at the conductor.) Still, there was consolation in the magnificent forest country that surrounded the town and which provided Brahms with ideal territory for his indispensable walks. Moreover, the musical life was excellent. Princess Friederike of Lippe-Detmold was an apt, diligent, and rewarding pupil, there was an active opera company in an elegant theater (the composer Albert Lortzing and his wife had been members of the company in the 1820s), and Prince Leopold maintained a fine orchestra of some 45 pieces. The Mozart serenades and divertimenti were a house specialty. They were new to Brahms, and his response to hearing them played with such artistry was to produce two such works of his own, the present Serenade and the one in A major, Opus 16, completed in 1859.

As already noted, the D major Serenade grew during the course of two years from a piece of chamber music to one for chamber orchestra to one for full classical orchestra. Behind that growth are two separate concerns. One has to do with the obvious matter of finding the right sonorous dress for the musical ideas. Specifically, it is likely that Brahms was looking for something less fatiguing to the ear than a woodwind-dominated small chamber ensemble for a work of such length.

The other matter has to do with Brahms's desire to compose a symphony

(and his evident simultaneous need not to do so just yet). In 1853, Robert Schumann had proclaimed to the world in his famous *New Paths* article that the "one called to articulate in ideal form the spirit of his time, one whose mastery would not reveal itself to us step by step, but who, like Minerva, would spring fully armed from the head of Zeus" had indeed come, "a young man over whose cradle graces and heroes have stood watch [and whose] name is Johannes Brahms." To be pronounced "one of the elect" was a heavy burden for an ambitious young man already imbued with an overpowering feeling for the past and profoundly aware of his own audacity at offering to insert himself into history as, somehow, a successor of Bach and Handel, Haydn and Mozart, Beethoven, Schubert, and Schumann.

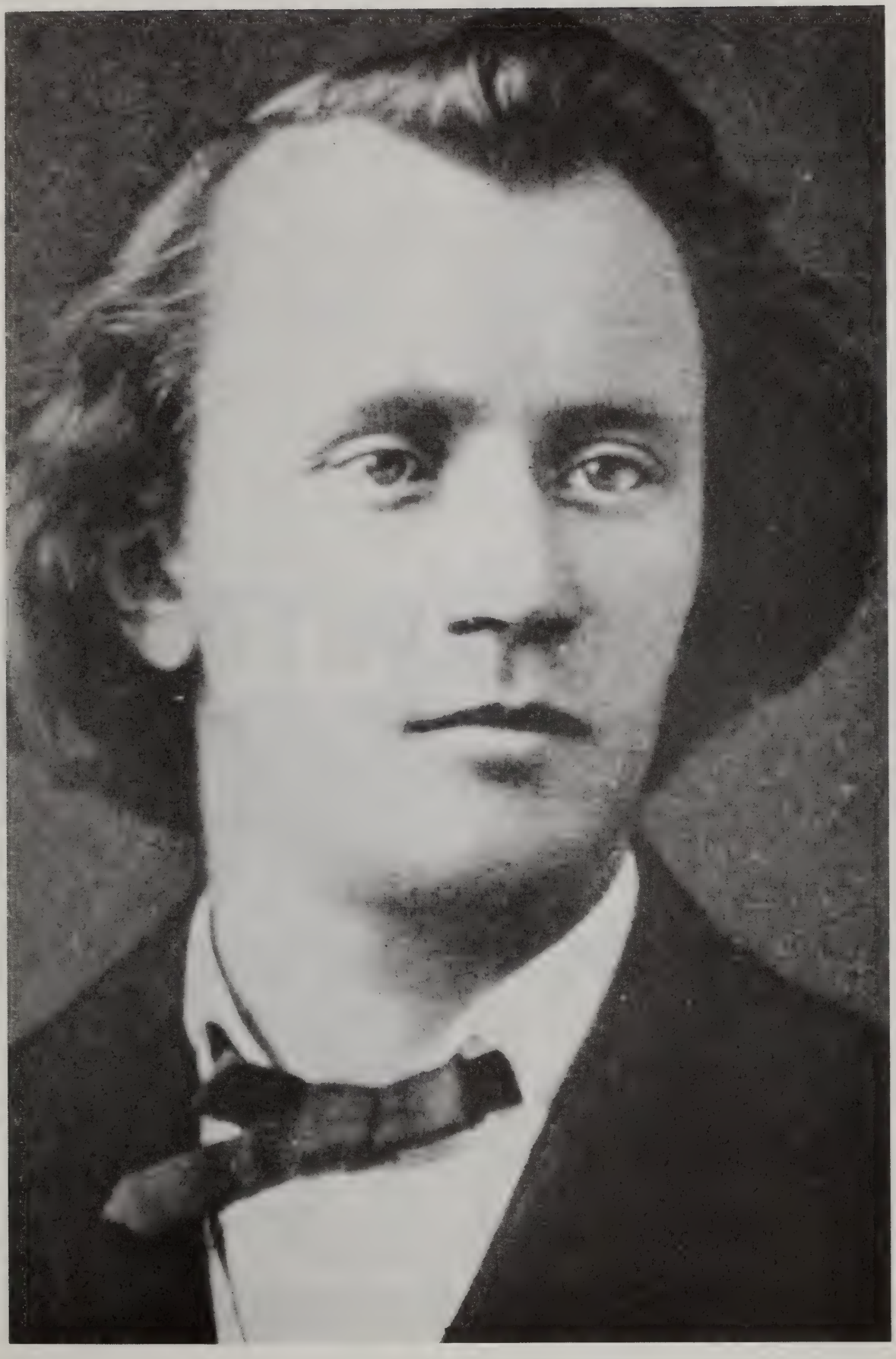
During the fifties, Brahms tried to come to terms with the idea of symphony, a process that moved along two dissimilar paths. The more familiar of those paths led him in 1858, after more than four years of labor and doubt, to the completion of the D minor Piano Concerto, a tragic, problematic, great work that bears the marks of all the turmoil — personal as well as musical — of those years. It had started as a sonata for two pianos, had wanted to turn into a symphony, and had been finally diverted and resolved into a concerto. It would, furthermore, be another eighteen years before Brahms allowed himself to sign a work with the dread and responsible designation of "symphony."

On the other path, he composed and completed with every sign of confidence and assurance an orchestral work on a most ample scale — the present Serenade. As early as October 1858, when the idea of setting the music for full orchestra had barely bruited, Joseph Joachim, to whom Brahms sent work in progress for criticism and correction, hailed it as "very much the harbinger of a symphony *(sehr Sinfonie-verkündend)*." Not quite two months later, Brahms wrote to Joachim, asking for a supply of 16-stave manuscript paper, unobtainable in Detmold, which he needed so as "after all and finally to turn the serenade into a symphony. I realize that the work is a sort of mongrel, neither chalk nor cheese. I had such fine, grand notions about my first symphony, and now . . . !"

Donald Tovey, in his essay on the other Brahms serenade, describes the 18th-century serenade as being "at its largest, a symphony in cheerful style with a large number of movements, sometimes including a kind of intercalary concerto." At the very least, there would be two minuets, one on either side of the slow movement.* In that spirit, Brahms's D major Serenade with its two scherzos plus minuet is clearly part of the tradition (the A major Serenade has a scherzo before the slow movement and a *quasi menuetto* after). I should guess it to be the prevailing cheerfulness that also made it a serenade for Brahms, rather than that threatening monster "symphony." The idea of symphony for him carries implication of a certain weight of expressive and, if you will, ethical content to which Opus 11 — in contrast to the D minor Piano Concerto — simply does not aspire. Thus unburdened, he found himself composing relatively easily — with problems, to be sure, but with no sense of torment — and solving with ingenuity and spirit, basic problems of symphonic pace and scale, to say nothing of writing for orchestra with originality and to delightful effect.

Brahms begins with a soft drone of violas and cellos, across which the horn plays a rustic solo. Both the tune and its setting are indebted to the finale of Haydn's Symphony No. 104, also in D major: Brahms never relinquished his habit of allusion to and near-quotation of the classics whose tradition he wishes his own art to continue. The drone shifts as a clarinet picks up the melody, extending

*These conventions are not, of course, inviolable. Mozart has two famous wind octet serenades in E flat, K.375, and C minor, K.388, that are four-movement pieces (the latter also being very far from cheerful). The best-known of all his serenades, *Eine kleine Nachtmusik*, would appear to be an exception as well, but that is only because someone has cut the page with the first minuet from the manuscript.



Johannes Brahms

it, and adding some new twiddles and flourishes. With the entrance of the first violins, the bass shifts again to another and quite unexpected place, and by means of these simple maneuvers that stake out so much harmonic territory, Brahms has served notice that he intends a composition on the broadest symphonic scale.

Young composers are apt to use a wide variety of manners of speech. Later they sort them out and confine themselves to those most essential and characteristic. This is the work of a young composer and so far it perhaps does not sound very much "like Brahms." In a minute it will. It abounds, in fact, in proleptic "quotations" of more familiar, later works. For that matter the broadly swinging A major violin-and-bassoon melody that serves as contrasting theme is, with its triplets and its sighing accompaniment,

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as Brahmsian as can be. The wistful coda is a special touch, perhaps inspired by Schumann's *Spring* Symphony with its series of gentle postscripts. The first scherzo, whose theme Brahms revived in a boisterous variant more than twenty years later for the Second Piano Concerto also ends with one of these charming evaporating cadences.

The *Adagio non troppo* attests at once to Brahms's lifelong fondness for the piling up of sounds in the lower and lower-middle register, and soon as well to his love of Beethoven's *Pastoral* Symphony. The pair of minuets retains the chamber-musical sound of the 1857 version: first, the very Mozartian sound of a pair of clarinets with bassoon (with plucked cellos to take over the bass for a while, and a flute to add some delicately sentimental remarks), then, with a lovely shift into minor, first violins, violas, and cellos, with clarinets to add color and a touch of harmonic tension in the second part of the melody.

On the fifth movement I quote Tovey: "The more risky *(sittenverderblich)* features of the scherzo of Beethoven's Septet and Second Symphony have been bowdlerized in the main body; and the trio of the scherzo of Beethoven's F major Violin Sonata has been kept in order by Brahms's wind-band, led by the horns." Follows the finale, gloriously galumphing in that special Brahms register and introducing during its high-spirited course a host of witty extensions and compressions, variations, reminiscences, and diversions.

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Sergei Prokofiev
Symphony-Concerto for cello and orchestra, Opus 125

Sergei Sergeyevich Prokofiev was born in Sontsovka, Ekaterinoslav Government (Dnepropetrovsk) on 11 April 1891 (old style) or 23 April 1891 (new style) and died in Nikolina Gora on 5 March 1953. He composed the Symphony-Concerto, whose title is often and incorrectly translated as Sinfonia Concertante, between 1950 and 1952. Mstislav Rostropovich gave the first performance with the Moscow Youth Orchestra, S. Richter conducting, on 18 February 1952. It was also Rostropovich who introduced the work in this country at a concert of the New York Philharmonic-Symphony, Dimitri Mitropoulos conducting, 19 April 1956. The first and only previous performances in Boston were given by this orchestra on 1 and 2 March 1963 with Samuel Mayes as soloist and Erich Leinsdorf conducting. Prokofiev's Cello Concerto No. 1, from which the Symphony-Concerto is ultimately derived, was composed between 1934 and 1938, and introduced in this country by Gregor Piatigorsky and the Boston Symphony, Serge Koussevitzky conducting, at the concerts of 8 and 9 March 1940.

The Symphony-Concerto is scored for two flutes and piccolo, two each of oboes, clarinets, and bassoons, four horns, two



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trumpets, three trombones, tuba, kettle-drum, bass drum, small drum, tambourine, triangle, cymbals, celesta, and strings.

The Symphony-Concerto gives a striking instance of Prokofiev's tendency to revise and rewrite his earlier works. He first sketched his Cello Concerto No. 1 in 1933, and did not complete his score until 1938. When it was first performed in America 8 March 1940, it had undergone further revisions and the addition of a cadenza. This performance was by the Boston Symphony Orchestra with Gregor Piatigorsky as soloist. Evidently still unsatisfied with the work, he recast its material between 1950 and 1952, changing the score enough to justify the title of a new work. Although the basic form of the movements and themes were retained, Prokofiev's colleague Rostropovich advised him on these transformations and it was he who received the dedication of the score. It was called the "Second Concerto" when Mitropoulos introduced it in New York, having presented in the previous week the Concerto No. 1. The later score is referred to by Nestyev in his biography of Prokofiev as the *Sinfonia Concertante*. It was in 1959 that the score was published posthumously as "Symphony-Concerto." Since Rostropovich edited the music for publication, he presumably followed the composer's wishes in this final title. The three titles indicate the desire of Prokofiev to increase the symphonic aspect of the work which he has done at a greater length and with a larger orchestra, while not in any way diminishing the conspicuous solo part.

The Symphony-Concerto in its final version was, according to Nestyev, "the last of Prokofiev's completed instrumental works in the concerto form, and of great artistic interest . . . It is in three movements: a lyrical, dramatic Andante; an extended Allegro giusto; and an Andante con moto; Allegro in variation form.

"The first movement is a kind of lyrical introduction to the whole work. The two principal themes of this unpretentious three-part movement are fine examples



Sergei Sergeyevich Prokofiev

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of the pensive but singing lyricism so typical of Prokofiev's later writing. One can easily recognize the composer's manner in the softly tinted modal shifts and the bold, distinctive progressions — from broad, singing sixths, sevenths, and even ninths to insinuating chromatic inflections. The first theme, the more vigorous of the two, has a fervent, impassioned quality, while the second is noble and tender, recalling one of the *Cinderella* leitmotivs. A purely coloristic supplementary episode of descending chords in the muted strings creates the atmosphere of a strange, shadowy dream.

"The second movement is the most important, for it is here that the main musical ideas of the work are concentrated. From the moment the cello enters with an introductory cadenza, it is clear that it will play the protagonist's role in this movement. The compelling and dramatic opening theme, which first appears in angular, instrumental form, suddenly assumes the character is a transparent Russian melody. Another sharp contrast occurs in the bridge passage, where unadorned epic lyricism is replaced by a comic, semi-fantastic dance. In this episode, with its stressed accents and piquant orchestration, Prokofiev's long-familiar grotesquerie once again makes its appearance. But the beautiful Russian melodiousness reveals itself again, this time even more clearly, in the magnificent second theme, which is the finest theme of the *Sinfonia*. In this endlessly unfolding E major theme, one senses a heroic sweep, a passionate love for life, an ectastic abandon to melody. Indeed, it would be difficult to find another melody of such unusual breadth and emotional power in all of Prokofiev's music. The development section is elaborately worked out and full of dramatic contrasts. It contains a very difficult cadenza based on material from the main theme and the bridge passage, a thematically enriched statement of the singing second theme, and an effective combination of the second theme with elements of the grotesque bridge passage. Immediately preceding the shortened recapitulation, an ominous, harsh-sounding episode, marked più animato, is introduced. After appearing even more prominently in the extended coda, this episode is superseded by a powerful restatement of part of the first theme, which brings the classically worked out sonata allegro to a close.

"The finale is written in an interesting form — a three-part variation movement containing two themes. The first of these is a slow instrumental melody; not satisfied with strict variation techniques, the composer later transforms it into a playful dance with amusing accents and humorous orchestration. The second theme is in the style of a rhythmic folk dance and is thematically related to the familiar Belorussian song *Good Health to You*, but in varying it the composer gave its simple melody a slight trace of irony. This can be seen in both the "moaning" harmonies and the stylized orchestration, which recall the music played by village wedding bands (the composer jestingly called this episode 'poor relations'). On the whole, the second theme and its variations convey an amusing picture of everyday life similar in quality to the one found in the *Overture on Hebrew Themes*, Op. 34. After another set of variations on the first theme, there follows a dramatic coda in which elements of the second movement's grotesque theme appear in substantially altered guise. Once again the familiar rhythmical folk theme is heard in the mounting tremolo of the strings, but owing to the ringing timbre of the trumpet, it loses the slightly ironic quality it had before. Finally, the soaring energy of the closing passages brings the *Sinfonia* to a brilliant conclusion.

"In the *Sinfonia Concertante*, just as in the Sixth Symphony and the last piano sonatas, the old and the new in Prokofiev stand side by side. The old manifests itself chiefly in the harshness of timbre and harmony and in the deliberately disjointed character of certain passages. We find examples of this in the brief orchestral openings of the first and second movements, and in the strange, ominous theme which appears in the development section and coda of the second movement. But these particular passages, which displeased some members of the

audience at the premiere of the work in Moscow, must not be construed as the predominant stylistic elements of the work. On the contrary, it is the broad and idiomatic singing themes, with their distinctive interval structure and fresh-sounding modulations, that are the most prominent features of this composition. The two themes of the first movement, the second theme of the second, and the first theme of the finale belong in this category. The sublime nobility and soaring romanticism which prevail in this work are perfectly suited to the traditional role of the solo cello. In contrast to the leading lyrical themes, there are numerous dynamic running passages and humorous episodes, which are sometimes grotesque, as in the bridge passage of the first movement, but more often gay and dance-like in character.

"For the novelty and inventiveness of its solo part, the *Sinfonia Concertante* might be ranked with the brilliantly original First Violin Concerto. Prokofiev did not confine himself to the customary cello writing, but boldly enriched the treasury of cello techniques. He wrote for the full range of the instrument, at one moment compelling the soloist to plunge into the lowest registers, and at another to ascend to the violin range. By virtue of the variety and complexity of its technical devices, such as leaps, shifts from arco to pizzicato, double stopping, chordal writing, and fast passage work, the *Sinfonia* belongs among the most difficult works in cello literature. At the same time, the composer treated the instrument's artistic resources in a very interesting and unusual way: he assigned to the soloist not only the broad, flowing themes but also some that are brittle, angular, and fantastic in character and others that in their lightness and range are quite violinistic. Finally, the originality of the work is enhanced by its orchestration, in which many ingenious combinations of timbres are employed.

"When Rostropovich introduced this new version of the Second Cello Concerto in a number of European and American cities a few years later, the critics unanimously acclaimed it." — John N. Burk



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The Life of Johannes Brahms by Florence May, a two-volume biography that came out in 1905, is still available, superb, and expensive (Scholarly). The most useful recent life-and-works on a more modest scale is Karl Geiringer's (Oxford). There is a good volume on Brahms's orchestral music in the B.B.C. Music Guides (U. of Washington paperback), and Donald Tovey's essay on the Serenade No. 1 in *Essays in Musical Analysis*, Vol. 1, is one of his very best (Oxford, available in paperback). The Serenade is beautifully recorded by Istvan Kertesz and the London Symphony (London).

Lina Llubera Prokofieva, the composer's first wife, says that a good book on Prokofiev is yet to be written, and it is hard to disagree with her. Israel Nestyev's biography is politically tendentious, but at least it offers a fair amount of detail (Stanford, translated by Florence Jonas), while Victor Seroff's book is a political hatchet-job in the opposite, anti-Soviet direction (October House). *Prokofiev* by Claude Samuel is very slender, but usefully full of quotations (Vienna House, translated by Miriam John). *Music and Musical Life in Soviet Russia* by Boris Schwarz is a mine of information about the world in which Prokofiev wrote his later music (Norton, available in paperback). Rostropovich has recorded the Symphony-Concerto with Sir Malcolm Sargent conducting the Royal Philharmonic (Seraphim).



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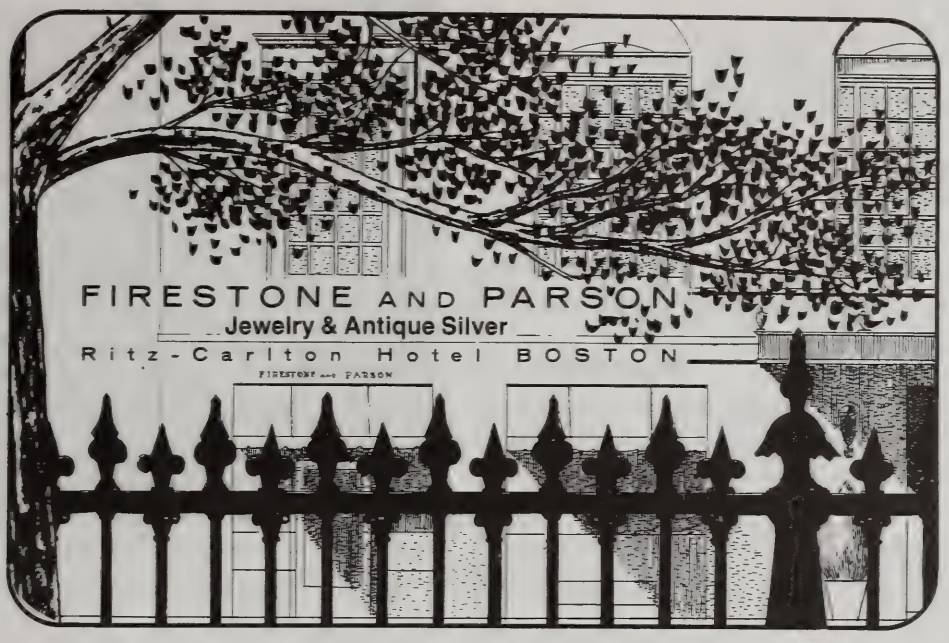
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MSTISLAV ROSTROPOVICH

Mstislav Rostropovich was born in Baku, Azerbaijan on 27 March 1927. His father was a cellist and his mother a pianist. At the age of four the young Rostropovich began to compose and to play the piano. From the time he was eight he studied cello with his father at the Children's Music School in Moscow and from there he entered the Moscow Conservatory where he studied cello as well as composition under Dmitri Shostakovich. His debut appearance was made at the age of thirteen in Slaviansk and one year later he performed in the triple role of cellist, pianist and composer at the Composer's Concert in Orenburg. As a young musician, he participated in three major international competitions where he received first prize: Prague, where he was awarded first prize twice, and in Budapest. He concertized outside the Soviet Union for the first time in 1947, and since that time has appeared in recital, and in concert with leading orchestras throughout the world. Rostropovich has been the recipient of numerous awards, degrees, medals, and honorary memberships in academic societies throughout the world. Many composers including Prokofiev, Shostakovich, Miaskovsky, Khachaturian, Kabalevsky, Sauguet, Piston, Bernstein, and



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Britten, have dedicated works to him. Rostropovich gave the American premiere of Benjamin Britten's Cello Symphony when he made his debut with the Boston Symphony in 1965. During those performances, he was also soloist in Haydn's Cello Concerto in C, and Dvorak's B minor concerto. He has since, appeared with the BSO as cellist, pianist, and conductor, his most recent appearance being in Tanglewood during the 1975 season. He made his U.S. conducting debut with the National Symphony in Washington, D.C. in 1975, and will become that orchestra's Music Director at the start of next season. He has recently completed recording Tchaikovsky's six symphonies for EMI.

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Friday, 8 April — 2-3:55
Saturday, 9 April — 8:30-10:25
Tuesday, 12 April — 8:30-10:25
Tuesday 'C' series
COLIN DAVIS conducting:
Vaughan Williams: Fantasia on a theme by Thomas Tallis
Stravinsky: *Symphony of Psalms*
Beethoven: Mass in C
Tanglewood Festival Chorus, John Oliver, conductor
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Jan DeGaetani, mezzo-soprano
Ryland Davies, tenor
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Thursday, 14 April — 7:30-9:10
Thursday '10' series
Friday, 15 April — 2-3:40
Saturday, 16 April — 8:30-10:10
COLIN DAVIS conducting:
Sibelius: March from *Karelia*
Violin Concerto
Miriam Fried, violin
Brahms: Symphony No. 4 in E minor, Opus 98

Wednesday, 20 April — 7:30
Open Rehearsal, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 6:45
Thursday, 21 April — 8:30-10:10
Thursday 'B' series
Friday, 22 April — 2-3:40
Saturday, 23 April — 8:30-10:15
Tuesday, 26 April — 7:30-9:10
Tuesday 'B' series
SEIJI OZAWA conducting:
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Lois Schaefer, piccolo
Vivaldi: Concerto in F for bassoon
Sherman Walt, bassoon
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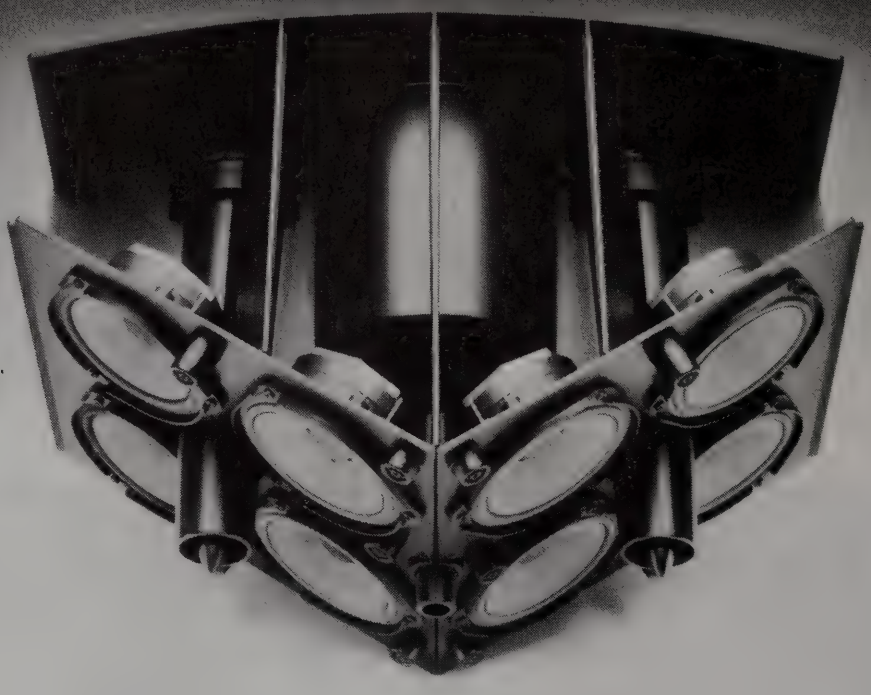
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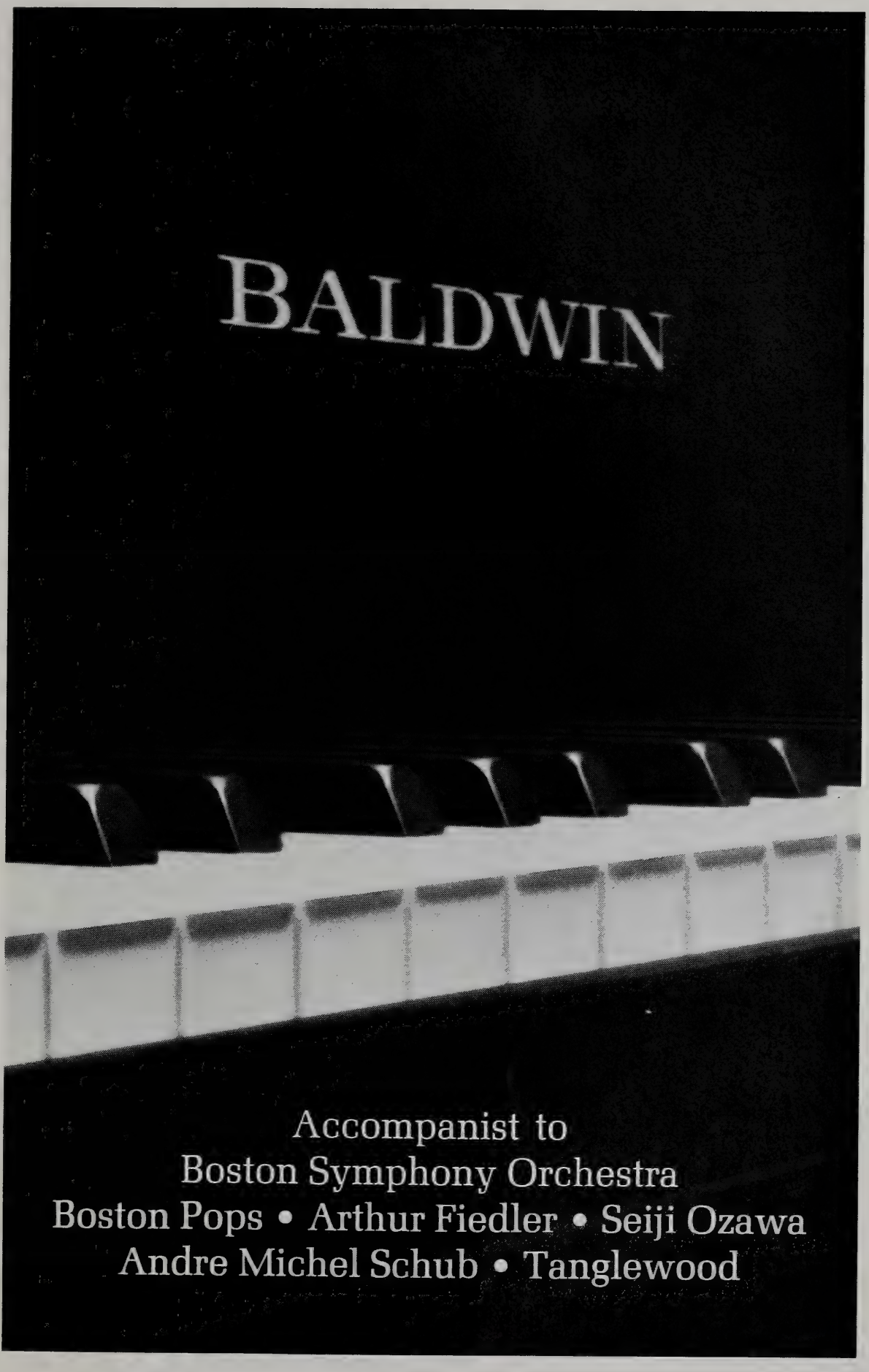
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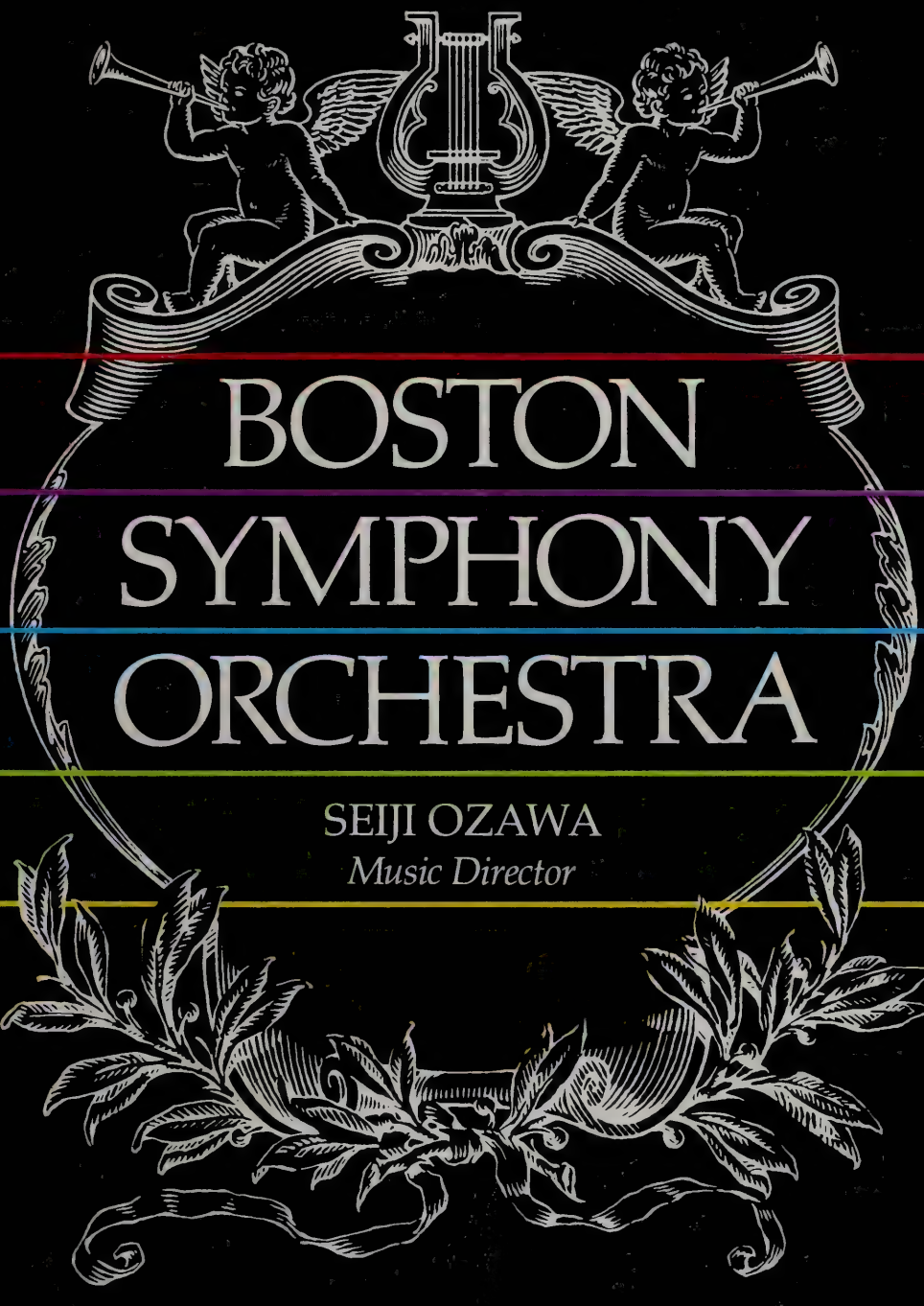
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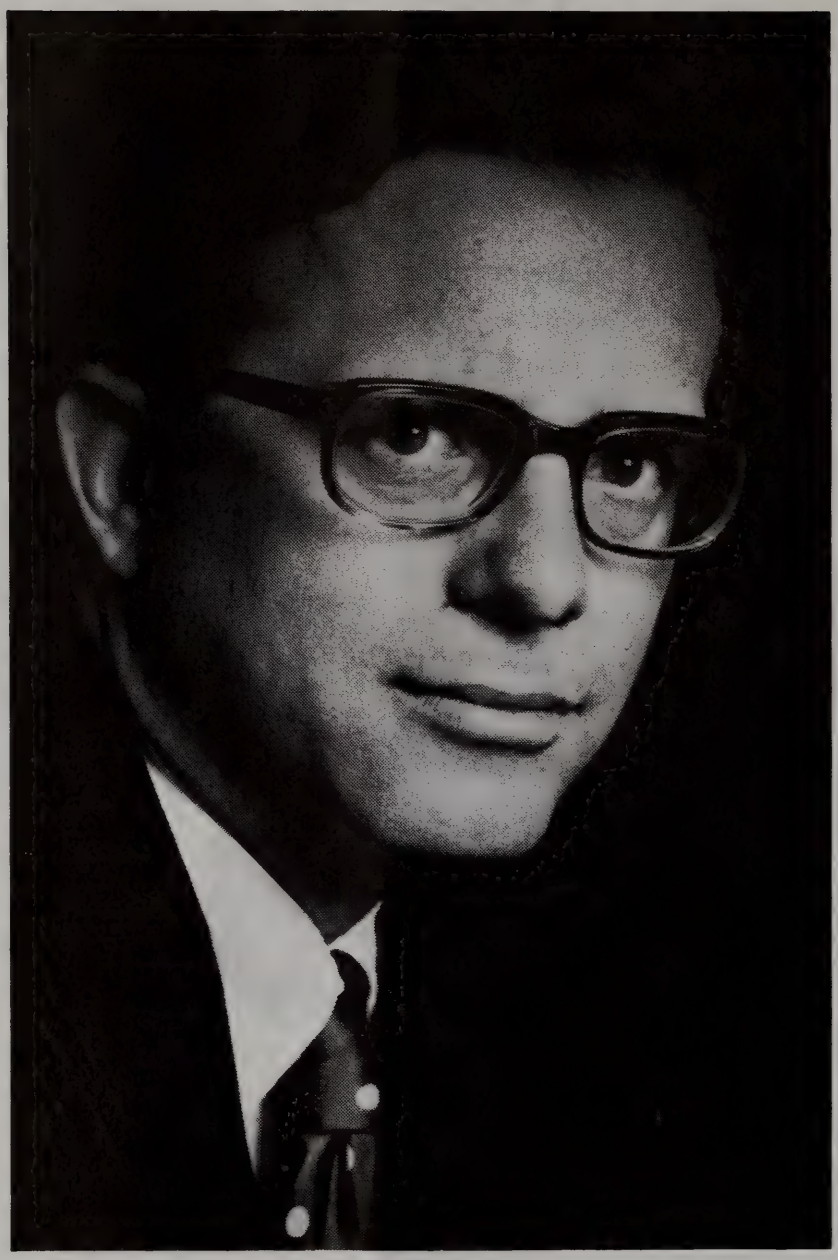
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Joseph Silverstein, *Assistant Conductor*
Ninety-Sixth Season



Thursday, 7 April at 8:30
Friday, 8 April at 2
Saturday, 9 April at 8:30
Tuesday, 12 April at 8:30

COLIN DAVIS, conductor

VAUGHAN WILLIAMS *Fantasia on a Theme by Thomas Tallis*

STRAVINSKY *Symphony of Psalms*
I — verses 13 and 14 of Psalm 38
II — verses 2, 3, and 4 of Psalm 39
III — Psalm 150

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, *conductor*

INTERMISSION

BEETHOVEN Mass in C major, Opus 86
Kyrie
Gloria
Credo
Sanctus
Agnus Dei

BENITA VALENTE, *soprano*
JAN DE GAETANI, *mezzo-soprano*
RYLAND DAVIES, *tenor*
MICHAEL DEVLIN, *bass*
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Thursday's, Saturday's, and Tuesday's concerts will end about 10:25, and Friday's concert will end about 3:55.

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Emanuel Borok
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Helen Horner McIntyre chair
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Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
Michael Vitale
Darlene Gray
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Jerome Rosen
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Ronan Lefkowitz

Violas
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Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses
William Rhein
Harold D. Hodgkinson chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe
Henry Portnoi

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

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Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

Trombones
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Norman Bolter
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Tuba
Chester Schmitz

Timpani
Everett Firth
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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings for Deutsche Grammophon include Berlioz's *Symphonie fantastique, La damnation de Faust,* and *Roméo et Juliette* (awarded a *Grand Prix du Disque).* This spring, DG will release the Ozawa/BSO recording of Charles Ives's Fourth Symphony.

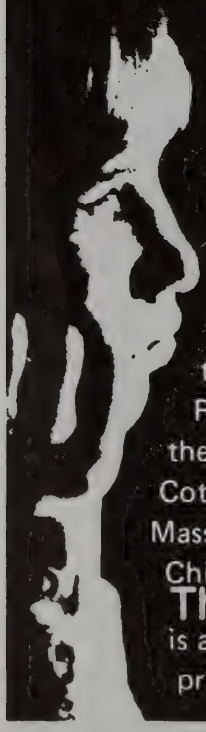


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Notes

Ralph Vaughan Williams
Fantasia on a theme by Thomas Tallis

Ralph Vaughan Williams was born at Down Ampney, Gloucestershire, England, on 12 October 1872 and died in London on 26 August 1958. He composed the* Fantasia on a theme by Thomas Tallis *in 1910, making revisions, chiefly some cuts near the end, in 1913 and again in 1919. He himself conducted the first performance with the London Symphony Orchestra in Gloucester Cathedral at the Three Choirs Festival on 6 September 1910: the program was completed by Elgar's own performance of* The Dream of Gerontius. *Walter Damrosch introduced the* Fantasia *to this country at a New York Symphony concert on 9 March 1922. The first performances here were given under the direction of Pierre Monteux at the Boston Symphony concerts of 27 and 28 October 1922. Ten years later, when Vaughan Williams was visiting America, Serge Koussevitzky asked him which of his works he would like to hear the orchestra play, and he replied, "With that string section I would like to hear the Tallis* Fantasia," *and so, in those more flexible days, Koussevitzky programmed it for him.** Richard Burgin, Milton Katims, William Steinberg, and Joseph Silverstein have also conducted the* Fantasia *with the orchestra. The most recent performance in Boston was given by Steinberg in October 1972 in observance of the composer's centenary, but Neville Marriner led the work at Tanglewood in July 1975.*

The Fantasia *is scored for double string orchestra and solo String quartet. Vaughan Williams specified that the "Second Orchestra consists of 2 First Violin players, 2 Second Violin players, 2 'Cello players, and 1 C'Bass player. These should be taken from the 3rd desk of each group (or in the case of the C'Bass by the 1st player of the 2nd desk), and should, if possible, be placed apart from the First Orchestra."*

Looking back over 52 years, the 84-year old Vaughan Williams wrote: "It must have been in 1904 that I was sitting in my study in Barton Street, Westminster, when a cab drove up to the door and 'Mr. Dearmer' was announced. I just knew his name vaguely as a parson who invited tramps to sleep in his drawing room; but he had not come to see me about tramps. He went straight to the point and asked me to edit the music of a hymn book. I protested that I knew very little about hymns but he explained to me that Cecil Sharp had suggested my name, and I found out afterwards that Canon Scott Holland had also suggested me as a possible editor, and the final clench was given when I understood that if I did not do the job it would be offered to a well-known Church musician with whose musical ideas I was much out of sympathy. At this opening interview Dearmer told me that the new book was being sponsored by a committee of eight clerics who were dissatisfied with the new *Hymns Ancient and Modern* . . . He told me that these eight founders had put down five pounds each for expenses, and that my part of the work would probably take about two months.

"I thought it over for 24 hours and then decided to accept, but I found the work occupied me two years and that my bill for clerical expenses alone came to about two hundred and fifty pounds. The truth is that I determined to do the work thoroughly, and that, besides being a compendium of all the tunes of worth that were already in use, the book should, in addition, be a thesaurus of all the finest hymn tunes in the world — at all events all such as were compatible with the metres of the words for which I had to find tunes . . ."

*Ursula Vaughan Williams, the composer's widow, notes: "Ralph's name was pronounced Rafe, any other pronunciation used to infuriate him."

**A few days later, Vaughan Williams wrote to Gustav Holst: " . . . while in Boston I went to i) a football match, and ii) Boston Symph. Orch; both suffer I think from being too much organized."

Vaughan Williams also commissioned some new tunes as well as writing four of his own, the latter being attributed "with becoming modesty . . . to my old friend, Mr. Anon." The labor was immense, but so, over the years, was the difference made to music in English and American churches. And, as Michael Kennedy points out in *The Works of Ralph Vaughan Williams*, certain of the tunes included in *The English Hymnal* were "in varying ways . . . to haunt [Vaughan Williams] all his life." One of these was the Third Mode Melody which Thomas Tallis contributed in 1567 as one of nine new tunes for Archbishop Matthew Parker's *Whole Psalter translated into English Metre* and which, in *The English Hymnal*, carries Addison's text, "When, rising from the bed of death." This is the theme upon which Vaughan Williams composed his *Fantasia* in the early summer of 1910: it is adumbrated almost once in the first plucked notes of violas, cellos, and basses, and is soon played through — with Tallis's harmonies, but in a thoroughly modern texture — by second violins, violas, and half the cellos.

"Throughout its course," wrote J. A. Fuller Maitland of the *Fantasia*, reviewing the first performance for *The Times*, "one is never quite sure whether one is listening to something very old or very new . . . " Reaching across three and a half centuries, Vaughan Williams found renewal for his own musical language and, more broadly, for English music. I don't know whether he had then come across Verdi's celebrated plea to return to antiquity because that would be progress, but the *Fantasia* speaks to just that point. We don't usually find it listed with *Pierrot lunaire*, *The Rite of Spring*, or Debussy's *Jeux* as one of the great monuments of the revolution in music just before the 1914 war, but in its absolute liberation from the assumptions of the sonata tradition, in those modal harmonies that are the key to the marriage of the very old to the very new, even in its sound, the *Fantasia on a theme by Thomas Tallis* is as radical as they come.

Before we hear those first notes of Tallis's psalm, the full stringed orchestra suggests what the sound and the atmo-

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Ralph Vaughan Williams in his twenties.

sphere of this music will be. You hear at once that it is music written for a cathedral. (It works in the concert hall, as not all cathedral music does, but it works best in one with the generous acoustic properties of Symphony Hall.) The harmonies change slowly, and the distance from lowest note to highest in the wonderfully voiced first chord seems almost a response to the great space of Gloucester's great Norman interior. The sonorities are ample, rich, spacious, aereated, but to lean into this music, as some conductors do, as though it were related to Schoenberg's slightly earlier *Transfigured Night* is to mistake its character. The *Fantasia* knows passion and urgency, and Vaughan Williams will not have forgotten that Tallis wrote his Melody to go with a metrical paraphrase of Psalm 2: "Why do the heathen rage, and the people imagine a vain thing?" Essentially, though, it is music of meditation, of rapt and composed serenity.

In the preface to the *English Hymnal*, Vaughan Williams, in the course of defending his decision to dump certain popular but sleazy hymns, wrote: "The usual argument in favour of bad music is that the fine tunes are doubtless 'musically correct,' but that the people want 'something simple.' Now the expression 'musically correct' has no meaning; the only 'correct' music is that which is beautiful and noble. As for simplicity, what could be simpler that 'St. Anne' or 'The Old Hundredth,' and what could be finer? It is indeed a moral rather than a musical issue. No doubt it requires a certain effort to tune oneself to the moral atmosphere implied by a fine melody; and it is far easier to dwell in the miasma of the languishing and sentimental hymn tunes which so often disfigure our services. Such poverty of heart may not be uncommon, but at least it should not be encouraged by those who direct the services of the Church . . ." The *Fantasia* is the composer's matured response to his excitement about the melodies of Tallis, Gibbons, and others, that he rediscovered for English churches. No less than the works of Stravinsky and Beethoven that follow it on this program, this noble, sure, quietly bold work is, in the most encompassing sense, sacred music.

— Michael Steinberg

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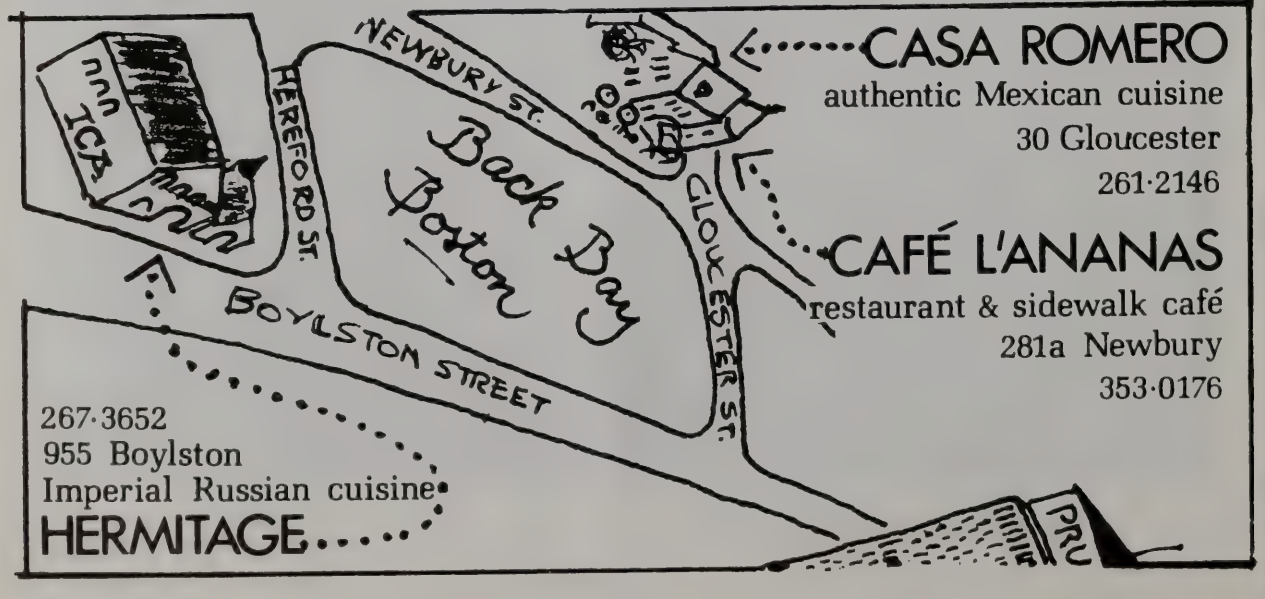


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MEMORANDUM OF AGREEMENT, made and entered into this twelfth day of December , 1929, by and between Igor Stravinsky of Paris, France, of the one part, and the Trustees of the Boston Symphony Orchestra, Inc., of Boston, Mass., of the other part,

WITNESSTH: That the said Stravinsky hereby agrees to compose a symphony, the score and complete set of orchestral parts to be delivered to the Boston Symphony Orchestra, Inc., at Symphony Hall, Boston, not later than September 20, 1930,- the score to be in manuscript and to remain in the possession of the Boston Symphony Orchestra, Inc. The Boston Symphony Orchestra shall have the right to buy a set of parts to keep.

The said Stravinsky also agrees that the Boston Symphony Orchestra shall have the first world performance of said work and the first performances in Boston and New York and the right to perform said work at any place or time during its Fiftieth Anniversary season of 1930-1931 without the payment of any performance fees or other charges. After the season of 1930-1931 the Boston Symphony Orchestra shall have the right to perform said work at reasonable performance fees. For the two seasons of 1930-1931 and 1931-1932 the Boston Symphony Orchestra shall have the exclusive right to perform said work for the purpose of making records for reproduction.

IN CONSIDERATION of the performance of the above by the said Stravinsky the said Trustees of the Boston Symphony Orchestra, Inc., agree to pay to the said Stravinsky or authorized representative Three Thousand ($3,000) Dollars, Fifteen Hundred ($1,500) Dollars of which are to be paid herewith and the balance of Fifteen Hundred ($1,500) Dollars to be paid on the receipt of the complete score (and parts) of the said symphony.

The said Trustees also agree that except as specified above the usual rights in said symphony will remain with the composer.

It is further mutually agreed that if on account of illness, accident or for any cause beyond the control of said Stravinsky he is unable to compose said symphony, the said Stravinsky's only liability to the Trustees of the Boston Symphony Orchestra, Inc., shall be to reimburse said Trustees for any amount already paid to the said Stravinsky under the contract.

IN WITNESS WHEREOF, the parties hereunto set their hands and Seals.

.....Igor Stravinsky.....(Seal)

Boston Symphony Orchestra, Inc. (Seal)

.....By Edward A. Taft, Master.....

The contract for the commission Stravinsky filled by composing the Symphony of Psalms

Igor Stravinsky
Symphony of Psalms

Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on 5 June (old style) or 17 June (new style) 1882 and died in New York on 6 April 1971. He wrote the Symphony of Psalms *in 1930, completing the score on 15 August of that year at Nice. The work had been commissioned by Serge Koussevitzky for the Boston Symphony Orchestra's 50th anniversary. Stravinsky and Koussevitzky had met about 1907 at Rimsky-Korsakov's. Koussevitzky had conducted* The Rite of Spring *in Moscow and St. Petersburg as early as February 1914, given the premieres of the* Symphonies of Wind Instruments *(London, 1921) and the Piano Concerto (Paris 1924, with the composer as soloist), had invited Stravinsky to introduce the Octet at one of the Concerts Koussevitzky (Paris 1923), had conducted the first American performance — all in Boston — of the Piano Concerto,* Oedipus Rex, *and the Capriccio for piano and orchestra, and, as founder and co-owner with his wife, Natalie, of the Éditions Russe de Musique, was Stravinsky's principal publisher of the works from* Petrushka *to* Perséphone.*

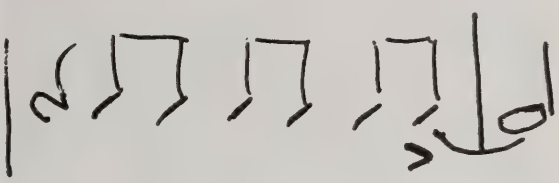
The premiere of the Symphony of Psalms *was planned for the concerts of 12 and 13 December 1930, the new work to be preceded by Mozart's Symphony No. 40 in G minor, and then repeated in the second half of the concert between Stravinsky's Capriccio (Jesús María Sanroma, piano) and Schoenberg's orchestration of Bach's E flat major organ fugue. Koussevitzky fell ill, though, and Richard Burgin conducted an entirely different program on those dates. Koussevitzky did, however, give permission for the European premiere — which thus became the world premiere — to go ahead as planned on 13 December, Ernest Ansermet conducting the chorus and orchestra of the Brussels Philharmonic Society. Koussevitzky introduced the work a week later at the concerts of 19 and 20 December. The repeat performance after intermission was listed in the program but not, in fact, given. The chorus was the Cecilia Society, Arthur Fiedler, conductor. The dedicatory title page reads (translated from the French): "This symphony, composed/to the glory of GOD/is dedicated to the/"Boston Symphony Orchestra"/on the occasion/of the fiftieth anniversary of its existence." Koussevitzky brought the* Symphony of Psalms *back in the next two seasons and in four different years after that. Stravinsky conducted it in December 1939, and conductors who have led it with the orchestra since include Robert Shaw, Leonard Bernstein, Erich Leinsdorf (most recent subscription performances, October 1962), and Michael Tilson Thomas (Spectrum concert, January 1972, and at Tanglewood, August 1973).*

The Symphony of Psalms *is scored for mixed chorus (Stravinsky's preference was for children's voices for the soprano and alto parts) with five flutes (one doubling piccolo), four oboes, English horn, three bassoons, contrabassoon, four horns, five trumpets (one of them a high trumpet in D), three trombones, tuba, kettledrums, bass drum, harp, two pianos, cellos, and basses. In these performances, the pianos are played by Jerome Rosen and Luise Vosgerchian.*

To say that in the *Symphony of Psalms* Stravinsky uses the word "symphony" in a special way is to commit a redundancy. With Stravinsky everything is a special case. No one composer has given us a more varied series of suggestions about what "symphony" can mean than Stravinsky with his sequence of Symphony in E flat (1907), *Symphonies of Wind Instruments* (1921), *Symphony of Psalms* (1930), Symphony in C (1940), and Symphony in Three Movements (1945). Of these, the *Symphonies of Wind*

*Pierre Monteux, Koussevitzky's predecessor in Boston, was also an old friend and associate of Stravinsky's. He gave several important Stravinsky performances here, among them the first in America of *The Rite of Spring*. The first work of Stravinsky's to be played by the Boston Symphony was *Fireworks*, given under Karl Muck in 1914.

Instruments and the *Symphony of Psalms* are linked not only by their solemnity and their austere sound, but also by the composer's return in both works to the original sense of "symphony" as a mingling of sounds, and his departure from the classic-romantic associations that surround the work. Koussevitzky made no stipulations about instrumentation, and since Stravinsky had had the project of composing psalm settings in mind for some time, that is what he went ahead with. He had first thought of setting the psalms in Old Church Slavonic, and the decision to use Latin came only when he was some way into the work.* He began, at any rate, with Psalm 150, and the first idea he wrote down was the rhythmic figure



which, as *Laudate Dominum*, is a vital presence throughout the quick part of the last movement. "The fast-tempo sections of the Psalm were composed first," Stravinsky writes, "and the first and second movements of the symphony followed. The *Alleluia* and the slow music at the beginning of the 150th Psalm, which is an answer to the question in the [39th] Psalm, came last."

That a composition should have unique thematic material is a familiar enough idea,

*The numbering of the psalms we give on pages 3, 15, and 17 of this program are, as in the score, those of the Vulgate (and the translation those of the Douay version). The corresponding numbers in the King James version are verses 12 and 13 of Psalm 39, verses 1, 2, and 3 of Psalm 40, and Psalm 150.

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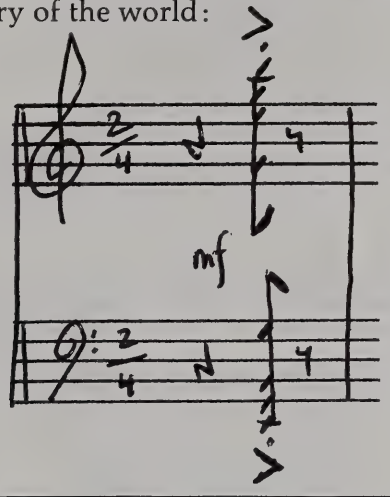
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at least for the 19th and 20th centuries*; that it should, or even can, have a unique sonority is more specifically a Stravinskian thought. What Stravinsky calls for in the *Symphony of Psalms* is an altogether special distribution with unsual concentration on certain sounds (flutes, trumpets, and pianos, for instance) and complete omission of others (clarinets and high strings). For that matter, the scoring even of a common chord becomes an adventure. An E minor chord is a familiar enough object, but Stravinsky writes bar one of the *Psalms* as though it were the first triad in the history of the world:

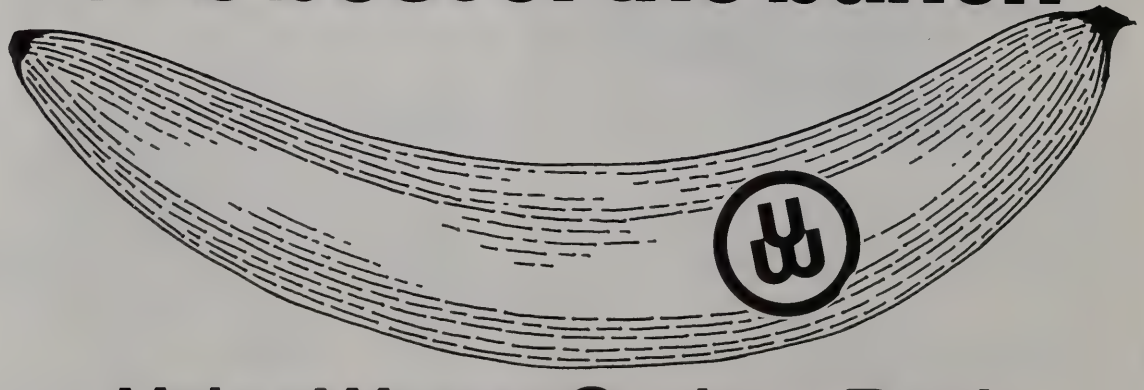


*Vaughan Williams's colleague, Arnold Bax, remarked to him apropos, among other works, the *Fantasia on a theme by Thomas Tallis*, "You know, V. W., all your best-sellers are not your own."

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One of the first things a student learns in an elementary harmony class is that when writing a triad you emphasize in the first place its root and then its fifth (here those would be E and B respectively), but Stravinsky's chord, as it is distributed through his orchestra, is singularly underprivileged in B's, even more in E's, and there is far more G than anything else, the one that according to common practice and academic theory is not to be doubled. Part of the extraordinary sound stems from the spacing — the concentration of flutes, oboes, harps, and pianos at the top, and the parallel concentration of bassoon, contrabassoon, trombones, tympani, basses, harp, and pianos at the bottom, with all that great gap between.

Characteristic, too, is what happens next — the scurrying sixteenth-notes in oboe and bassoon. Stravinsky's practice is opposed to the classic-romantic way of "modulating" organically from one event to the next. Instead, he proceeds by shock. He makes a leap of deliberate violence from the chord to the figuration and back to the chord. Even within the Sixteenth-note pattern, the two chords that are outlined — one based on B flat going up and one based on G coming down — are not brought into a relationship of mutual relevance, but rather are left as opposed, and for the time being unreconciled, elements.

Another vital feature is the dynamic marking of that first chord, *mezzo-forte*. The force of the gesture is unmistakable, and every other composer would have expressed it with a smashing hammer-blow of a sound. Stravinsky turns its energy inwards, and the compressed, even repressed, nature of his expressive impulses provides an essential clue to the sources of the beauty and power of his music. The *Symphony's* intensely moving last pages, *Laudate eum in cymbalis benesonantibus* . . . , are another manifestation of that same spiritual reserve.

Stravinsky is much concerned with unity. The psalms themselves are unified textually. The 39th Psalm is, as it were, an answer to the 38th. The *Alleluia* with which the 150th begins is the "new canticle" of the 39th. In another sense, the *Symphony* is unified in that its three movements are linked and are to be played without break. The first psalm ascends rapidly to its conclusion, a brilliant G major chord (and now we know why that first E minor triad was so G-laden). With the first notes of the next psalm it becomes clear that the G is the dominant of the new key, C minor, that the whole first movement has been one great upbeat to the second. This movement ends in the relative major, E flat, and the finale continues the chain with its delicate balance of E flat (the chorus) and C (the bass). These two keys are the ones whose dominants collided in the sixteenth-note oboe-and-bassoon figurations at the very beginning.

Here is Stravinsky's own account of the second movement: "The 'Waiting for the Lord' Psalm makes the most overt use of musical symbolism, in any of my music before *The Flood*. An upside-down pyramid of fugues, it begins with a purely instrumental fugue of limited compass and employs only solo instruments . . . the next and higher stage of the upside-down pyramid is the human fugue, which does not begin without instrumental help for the reason that I modified the structure as I composed and decided to overlap instruments and voices to give the material more development, but the human choir heard *a cappella* after that. The human fugue also represents a higher level in the architectural symbolism by the fact that it expands into the bass register. The third stage, the upside-down foundation, unites the two fugues [*Et immisit in os meum canticum novum*]."

Stravinsky regards Psalm 150 "as a song to be danced, as David danced before the ark.*" He also startled many of his listeners and readers when *Dialogues and a Diary* came out in 1963 with the statement that "the *allegro* in the 150th Psalm was inspired by a vision of Elijah's chariot climbing the Heavens [II Kings 2, 11]; I do not think I had ever written anything quite so literal as the

Tympano et choro, translated in Douay as "timbrel and choir," is given in King James as "timbrel and dance."

triplets for horns and piano to suggest the horses and chariot. The final hymn of praise," he continues, "must be thought of as issuing from the skies; agitation is followed by the calm of praise." One more great *crescendo* as God is praised with timbrel and choir, with strings and organ (Stravinsky does not take the Psalmist's hints on orchestration), but for the praise on high sounding cymbals and cymbals of joy, the music settles into a timeless, motionless quiet. Great censers swing and quiet voices fill the air with their adoration. Or, in music, pianos, harps, tympani move through three notes over and over, while in the same register as the voices, cellos and trumpets, later on oboes, still later all the winds, spread harmony at once rich and incredibly luminous. The *alleluia*, the new canticle returns for a moment, to resolve, with the last *DOMINUM*, everything into a C major chord, severe and beatific, as beautiful and as special as only Stravinsky could make it.

— M.S.



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Hear my prayer, O Lord, and my supplication: give ear to my tears.

Be not silent: for I am a stranger with thee, and a sojourner as all my fathers were.
O forgive me, that I may be refreshed, before I go hence, and be no more.

verses 13 and 14 of Psalm 38

Exaudi orationem meam, Domine, et deprecationem meam; auribus percipe lacrymas meas.
Ne sileas, quoniam advena ego sum apud te, et peregrinus sicut omnes patres mei.
Remitte mihi, ut refrigerer priusquam abeam et amplius non ero.

With expectation I have waited for the Lord, and he was attentive to me.
And he heard my prayers, and brought me out of the pit of misery and the mire of dregs.
And he set my feet upon a rock, and directed my steps.
And he put a new canticle into my mouth, a song to our God.
Many shall see, and shall fear: and they shall hope in the Lord.

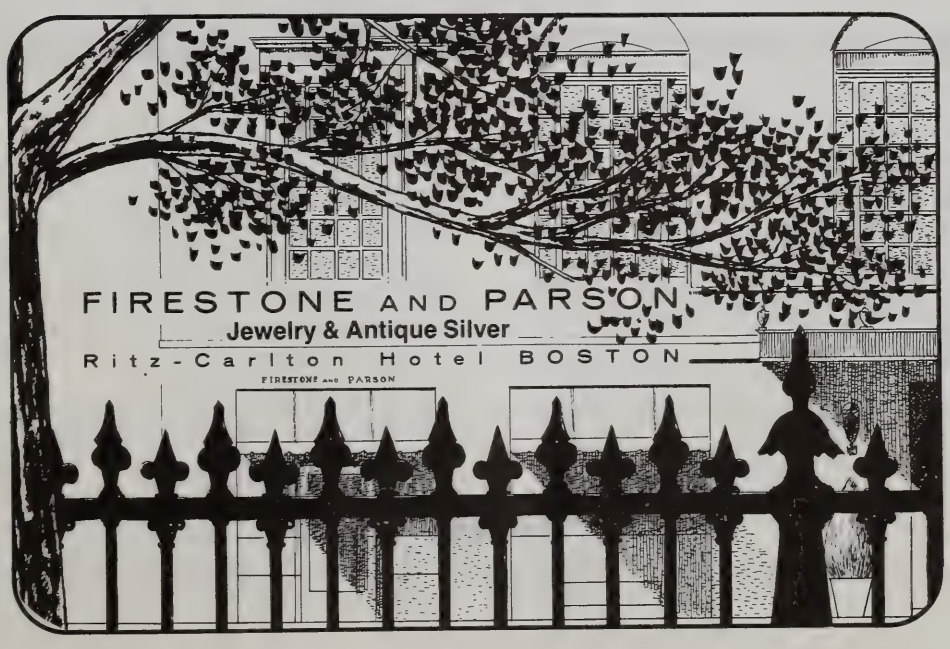
Exspectans, exspectavi Dominum, et intendit mihi.
Et exaudivit preces meas, et eduxit me de lacu miseriae et de luto faecis.
Et statuit super petram pedes meos, et direxit gressus meos.
Et immisit in os meum canticum novum, carmen Deo nostro.
Videbunt multi, et timebunt, et sperabunt in Domino.

verses 2, 3, and 4 of Psalm 39

Alleluia.
Praise ye the Lord in his holy places:
praise ye him in the firmament of his power.
Praise ye him for his mighty acts:
praise ye him according to the multitude of his greatness.
Praise him with sound of trumpet:
[praise him with psaltery and harp.]
Praise him with timbrel and choir:
praise him with strings and organs.
Praise him on high sounding cymbals:
praise him on cymbals of joy:
let every spirit praise the Lord.
Alleluia.

Alleluia.
Laudate Dominum in sanctis ejus;
laudate eum in firmamento virtutis ejus.
Laudate eum in virtutibus ejus;
laudate eum secundum multitudinem magnitudinis ejus.
Laudate eum in sono tubae;
[laudate eum in psalterio et cithara.]
Laudate eum in tympano et choro;
laudate eum in chordis et organo.
Laudate eum in cymbalis benesonantibus;
laudate eum in cymbalis jubilationis.
Omnis spiritus laudet Dominum!
Alleluia.

Psalm 150
(Stravinsky omits the line in brackets)





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Ludwig van Beethoven
Mass in C major, Opus 86

Ludwig van Beethoven was born probably on 16 December 1770, certainly in Bonn, and died on 26 March 1827 in Vienna. He wrote the Mass in C in 1807 on commission from Prince Nikolaus Esterházy, and it was performed for the first time on 13 September that year in the chapel at the Esterházy palace in Eisenstadt. It is not known when the Mass first came to America or specifically to Boston. These are the first performances at concerts of the Boston Symphony Orchestra, though the work has had a number of performances here by various choral groups, most recently last month in Sanders Theater at a concert of the Masterworks Chorale under the direction of Allen Lannom.

The Mass is scored for four-part mixed chorus, soprano, alto, tenor, and bass solos, and an orchestra of two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, kettledrums, organ, and strings. At these performances, the organ is played by Berj Zamkochian.

After the mysticism that informs the *Fantasia on a theme by Thomas Tallis*, particularly after Stravinsky's *Symphony of Psalms*, with its syllable-by-syllable, note-by-note, percussive hewing of the text, its idiosyncratic sonorities, its evocation of ritual and of the gestures of masked actors, we are likely, in Beethoven's Mass, to begin by perceiving, responding to, rejoicing in its normality. Yet to Beethoven, it was a "special" work — "I believe I have treated the text as it has seldom been treated," he wrote — and Prince Esterházy, who had commissioned it, said after the first performance, "My dear Beethoven, what have you done this time?"

Esterházy each year commissioned a mass for performance on the Sunday following his wife's name-day. That is how Haydn came to write his six late and wonderful Masses between 1796 and 1802, and Johann Nepomuk Hummel, who was the Esterházy *Capellmeister* from 1804 to 1811, also composed three masses for the Princess Maria Hermenegild. Whether the commission for 1807 had gone to Beethoven on the recommendation of his former teacher, Haydn, we do not know. In any event, it all turned into an unhappy occasion for Beethoven. There was absenteeism at rehearsals. There was the Prince's remark and Hummel's laughter, which Beethoven misunderstood as being directed at himself rather than at Esterházy's peculiar formulation. Moreover, Beethoven was offended at having been put up, not like a proper guest in the castle, but in damp quarters normally assigned to minor household officials. At any rate, he left as soon as possible, and when the Mass was published in 1812, it bore a dedication, not to either of the Esterházys, but to Prince Ferdinand Kinsky.* The C major Mass had several more performances during Beethoven's lifetime and was, upon publication, the subject of an enthusiastic review by E. T. A. Hoffmann. And interestingly, in view of later liturgical developments, Beethoven concerned himself with the possibility of making an edition in German (in contrast to Stravinsky, who found it necessary to put into his *Psalms* score a prefatory remark to the effect that it should always be sung in Latin).

Our sense of the normality of the C major Mass is obviously and greatly conditioned by the fact that we know the later *Missa solemnis*, completed early in 1823, so much better — and there is a work in which the text is treated as never before or since! It is tempting, therefore, to think of Opus 86 as Beethoven's Haydn Mass. And of course Beethoven knew the Haydn masses and other such works in the Austrian classical tradition and he knew what was expected *chez* Esterházy. But even as a younger man, writing the Trios, Opus 1, and the Piano Sonatas, Opus 2, he was, no matter how attentive to certain conventions, quite incapable of

*Kinsky, together with Prince Lobkowitz and the Archduke Rudolph, had set up a fund in 1808 to guarantee Beethoven an annual stipend. Georg Ludwig Kinsky, who prepared the counterpart of a Köchel catalogue for Beethoven, is no relative.



Maria Josepha Hermenegild, Princess Liechtenstein-Esterházy, for whose name-day Beethoven's C major Mass was written.

composing anything that was not insistently highly individual Beethoven.

In the C major Mass, Beethoven observes certain customs — the placing of the musical articulations, ending the Gloria and the Credo with fugues, setting the Benedictus as an amiable *allegretto* in 2/4 time, and so on. But in fact, he begins remarkably, with the chorus basses intoning the word *Kyrie* by themselves and quietly, to which the rest of the chorus and the strings respond with music whose softness always touches us particularly in Beethoven, not least because it surprises us.* The harmonies move quickly to a rather distant E minor and then even to E major, and the return to C — after *Christe eleison* reverts to *Kyrie eleison*, and at the first *fortissimo* — is abrupt and exciting ("not recommended for imitation," says E. T. A. Hoffmann). That particular key relationship is fascinating to Beethoven, as it had been to Haydn and would be to Schubert and Brahms: the assertion of it so early serves notice that a composition on a grand scale and of large energies has begun.

The *Gloria* starts with powerful exclamations. Beethoven moves quickly across much of the text, then to become dramatically expansive on certain phrases — *bonae voluntatis* (where you also get one of his occasional and always striking uses of the chorus without accompaniment), or *glorificamus te. Gratias agimus tibi*, begun as a tenor solo, makes lovely euphony with the sustained chords of clarinets and bassoons, and the flowing quarter notes in the strings. In the *Kyrie*, the harmonic explorations had been toward the side of keys with sharps; now Beethoven moves into the territory on the other side of the world, first the F major of the *Gratias*, then the F minor of the pathos-filled *Qui tollis peccata mundi.* (The E major of the *Christe eleison* and the F minor here define the harmonic boundaries of the Mass — the rest is the filling in of this space.) The *Cum sancto spiritu* moves with huge vigor, and one passage on the word *Amen*, done as dialogue of chorus and orchestra, presages what is surely the harmonically most dizzy-making passage at the corresponding place in the *Missa solemnis*. The unexpected return, compressed and excited, of *Quoniam* is one of the details Beethoven must have had in mind when he spoke of setting the text as it had not been set before.

And surely the mysterious, agitated opening of the *Credo* is another. Wonderful is the shouting across great spaces, voice by voice, of *Deum de Deo, lumen de lumine*, building to an exultant climax on *per quem omnia facta sunt*, from there to settle again with *qui propter nos homines* into the softness so characteristic of this Mass. A point Hoffmann makes in his review is that it has become the tendency for composers to respond in excess to details of the text and to fling the listener recklessly and brutally from abject miseries to riotous rejoicings. The mature composer, suggests, has a clearly defined personality and religious point of view, and a mass by such a composer will bring all the diverse elements of the text into harmony with that basic stance. He finds the C major Mass exemplary in this respect and isolates its gentleness as its essential affect. (He died half a year before Beethoven finished the *Missa solemnis*, a work whose ruthless, extreme responses to the text would surely have disconcerted, indeed dismayed him.) One further detail about the *Credo:* I don't know of another instance of having *qui locutus est per Prophetas* set, as it is here, as a moment of special drama and awe.

The *Sanctus*, too, moves into fresh harmonic territory, and begins with another of those moments of chorus *a cappella*. The *Benedictus* sensitively explores the differences between solo and choral voices, and its sudden move into D major — in a movement that has been lazily content not to let go of F major — comes as a flood of magic sunlight.

*The tempo direction is Beethoven's longest: *Andante con moto assai vivace quasi Allegretto ma non troppo.* He is saying that he wants a fast *andante*, really very lively, so that it becomes virtually an *allegretto*, but not too much so.

The *Agnus Dei* begins in awe. Over its repeated pleas of *miserere nobis* and its anguished, obsessive contemplations of *peccata*, the clarinet makes itself more and more independent, finally to lead the way into the muted brightness of the *dona nobis pacem*. No feature in the *Missa solemnis* is more famous than the terrifying war music in what Beethoven explicitly tells us is a prayer for both inward and outward peace. In this Mass, too, he unmistakably evokes physical terrors, and it is once again the clarinet who leads the music back to serenity. When Haydn reaches *dona nobis pacem*, he is in his *allegro* spirits, and his masses end brilliantly. Beethoven's music here is, almost to the end, full of questions, of processes begun and broken off, of latticed textures. Then, at the very last, and in one of the most touching inspirations of his whole life, he finds his way into the music with which the Mass had begun. We hear again those gentle thirds of sopranos and altos and violins, and in that ineffable moment Beethoven shows us how the prayer for peace — and every other prayer — is comprehended in the prayer of prayers, *Kyrie eleison*, Lord have mercy upon us.

— M.S.



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Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te; gratias agimus tibi propter magnam gloriam tuam; Domine Deus, Rex coelistis, Deus pater omnipotens. Domine fili unigenite Jesu Christe; Domine Deus agnus Dei, filius Patris; Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis; Quoniam tu solus sanctus, tu solus Dominus, to solus altissimus Jesu Christe, cum sancto spiritu in gloria Dei Patris. Amen.	Glory be to God on high, and in earth peace to men of good will. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

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Credo in unum Deum, Patrem ominpotentem, factorem coeli et terrae, visibilium omnium et invisibilium;

I believe in one God, the Father Almighty, Maker of heaven and earth, And of all things visible and invisible:

Et in unum Dominum Jesu Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patris per quem omnia facta sunt;

And in one Lord Jesus Christ, the only-begotten Son of God, Begotten of his Father before all worlds, God of God, Light of Light, Very God of Very God, Begotten, not made, Being of one substance with the Father, By whom all things were made:

Qui propter nos homines et propter nostram salutem descendit de coelis,

Who for us men, and for our salvation came down from heaven,

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est;

And was incarnate by the Holy Ghost of the Virgin Mary, And was made man,

Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est;

And was crucified also for us under Pontius Pilate. He suffered and was buried,

Et resurrexit tertia die secundam Scripturas; Et ascendit in coelum; sedet ad dexteram Patris, et iterum venturas est cum gloria judicare vivos et mortuos, cujus regni non erit finis;

And the third day he rose again according to the Scriptures, And ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead: Whose kingdom shall have no end.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas, et in unam sanctam catholicam et apostolicam ecclesiam, confiteor unum baptisma in remissionem peccatorum, et exspecto resurrectionem mortuorum.

And I believe in the Holy Ghost, The Lord and Giver of life, Who proceedeth from the Father and the Son, Who with the Father and Son together is worshipped and glorified, Who spake by the Prophets. And I believe one Catholic and Apostolic Church. I acknowledge one Baptism for the remission of sins. And I look for the Resurrection of the dead,

Et vitam venturi saeculi. Amen.

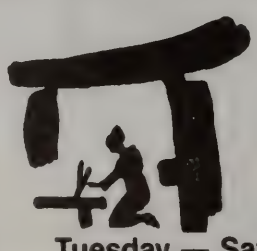
And the life of the world to come. Amen.

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua;
Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Holy, holy, holy, Lord God of hosts,
heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

O Lamb of God, who takest away the sins of the world, have mercy upon us.
O Lamb of God, who takest away the sins of the world, give us peace.

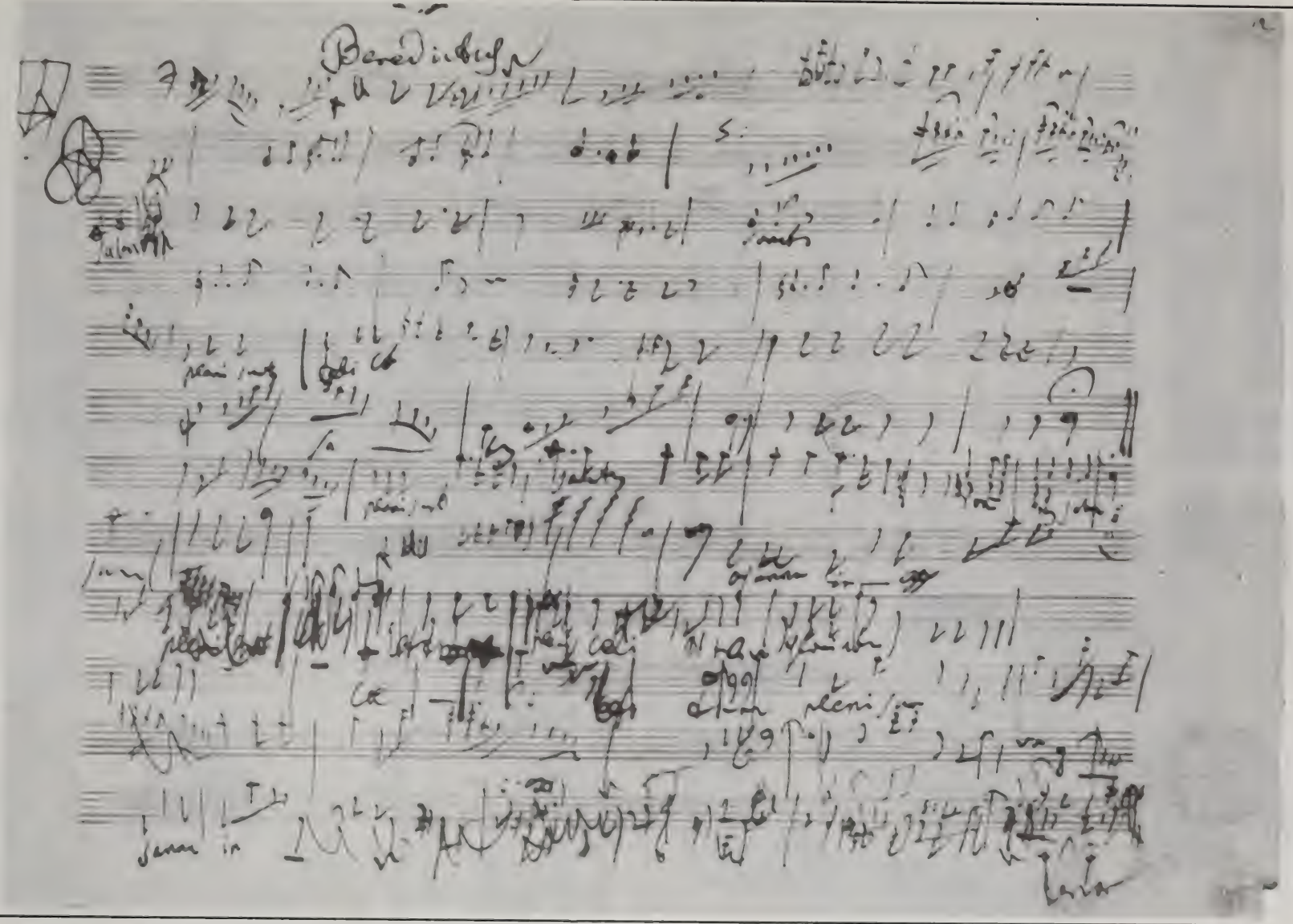


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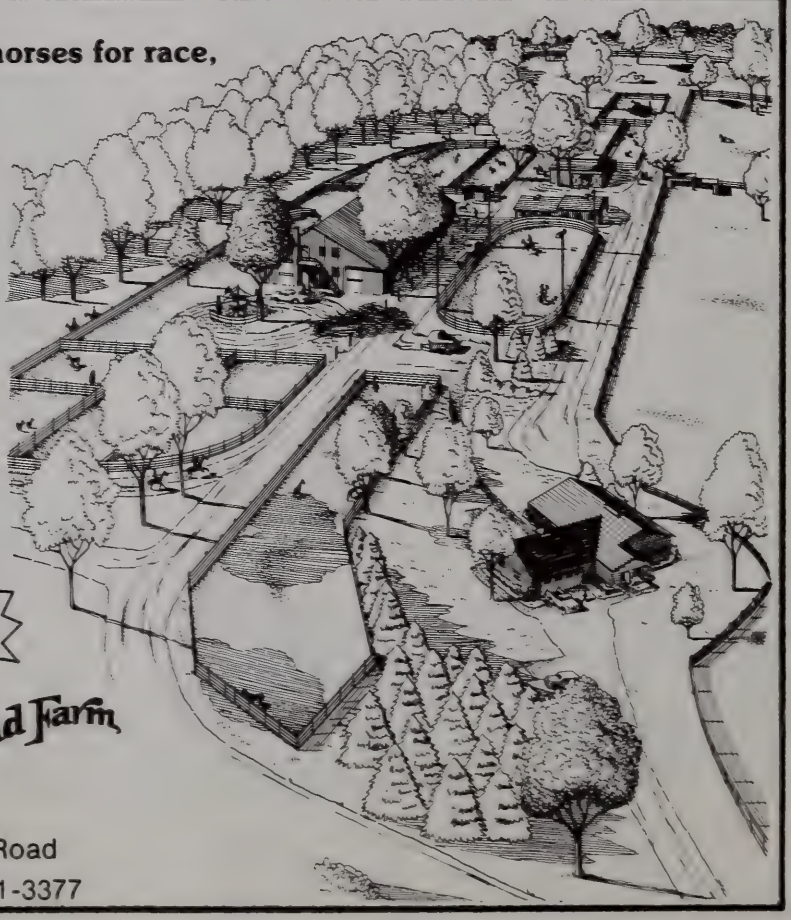
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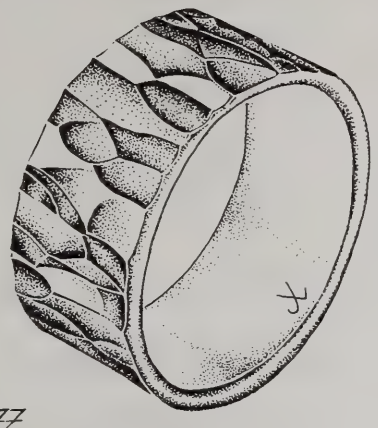
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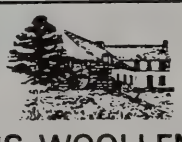
MORE . . .

For a superb pair of books on Vaughan Williams, go to *The Works of Ralph Vaughan Williams* by Michael Kennedy and to *R. V. W. — A Biography of Ralph Vaughan Williams* by Ursula Vaughan Williams (both Oxford). The recording of the Tallis *Fantasia* that most eloquently articulates the most special compositional and spiritual qualities of that work is the one by Sir Adrian Boult and the London Philharmonic (Angel). Unfortunately, it is coupled with two very much less interesting pieces, the *Concerto Grosso* and the *Partita for Double String Orchestra*, which is a possible reason for preferring the record that puts Neville Marriner's good performance with some of Vaughan Williams's most beautiful works, *The Lark Ascending*, *Five Variants of Dives and Lazarus*, and the popular *Greensleeves* Fantasia (Argo).

Stravinsky by Eric Walter White is a big book, full of fascinating detail, not all of it accurate (University of California). Roman Vlad's *Stravinsky* has interesting commentary on the music (Oxford, available in paperback). Stravinsky's own close-mouthed biography is in print (October House, and Norton paperback), but of the volumes of dialogues with Robert Craft that were meant to supplement, or even to supplant it, only the two last, *Themes and Episodes* and *Retrospectives and Conclusions* (both Knopf) are currently available, and they are neither the most interesting nor the most authentic. Craft's *Igor Stravinsky — Chronicle of a Friendship* (Knopf, and Vintage paperback) and Lilian Libman's *And Music at the Close* together give a good picture of Stravinsky as he was in his later years. For readers with considerable knowledge of music, there is *Stravinsky: a New Appraisal of his Work*, ed. P. H. Lang (Norton paperback) and *Perspectives on Schoenberg and Stravinsky* ed. Benjamin Boretz and Edward T. Cone (Norton paperback, including Cone's essay, *Stravinsky: the Progress of a Method*, that has particular bearing on the *Symphony of Psalms*). None of the currently available recording of the *Symphony of Psalms* is quite satisfactory, Stravinsky's own with the C.B.C. Symphony and the Festival Singers of Toronto suffering from a lot of out of tune playing and singing (Columbia, available as a single with the Symphony in C or in a five-record package with mostly superb performances of his most important works for orchestra). Your best bet is Ansermet (London, with *Les Noces*) or Robert Shaw (RCA, with Poulenc's *Gloria*).

The standard and huge Beethoven biography is Thayer's, edited by Elliot Forbes (Princeton, available in paperback). If, however, you want to start with something less daunting, you might try George Marek's *Beethoven: Biography of a Genius* (Simon and Schuster, available as an Apollo paperback). Though the soloists are not all of them, the stuff of which one's dreams are made, the strongest recording of the C major Mass is the one by Herbert Kegel with the Leipzig Radio Chorus, the Gewandhaus Orchestra, and with Hannelore Kuhse, Annelies Burmeister, Peter Schreier, and Theo Adam (Telefunken).

—M.S.



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BENITA VALENTE



Soprano Benita Valente was born in California and studied voice at the Curtis Institute with Margaret Harshaw. She has also worked extensively with Martial Singher and the late Lotte Lehmann. She has appeared throughout the United States and Europe, and her performances with major U.S. orchestras include those with the Cleveland, Philadelphia and Minnesota Orchestras, the Detroit and National Symphonies, and the New York Philharmonic.

In 1973, she made her Metropolitan Opera debut as Pamina in the *Magic Flute*. She has also performed with the Met as Nannetta in *Falstaff*, and Susanna in the *Marriage of Figaro*. She has appeared with the Opera Company of Boston, the Opera Society of Washington, the Houston and Ottawa Operas and starred in operatic productions at both Caramoor and Wolf Trap Farm Festivals. She has sung abroad in Monteverdi's *Orfeo* with the Netherlands Opera, and Purcell's *The Fairy Queen* in Vienna as well as performances with the Frankfurt, Strasbourg Operas, and the Paris Radio Orchestra. Her many summer festival engagements have included the Cincinnati May Festival, Tanglewood, Robin Hood Dell, Ravinia, Casals Centenary in Mexico, and for four consecutive seasons in Lincoln Center's Mostly Mozart Festival. The most recent of her many Boston Symphony appearances was in Mozart's Requiem at Tanglewood in 1974.

JAN De GAETANI



Mezzo-soprano Jan DeGaetani is a native of Ohio and a graduate of the Juilliard School. Especially celebrated for her performances of new music, she sings all kinds of oratorio, opera, chamber music, and solo song. Her concert performances include appearances with the San Francisco Symphony, the New York Philharmonic and the Atlanta and Cincinnati Symphonies. Her engagements abroad have included performances in London, Vienna, and Amsterdam, and she has been Artist-In-Residence at the University of Wisconsin, and at the Aspen Music Festival. She has also been on the faculty at Juilliard.

Her Boston Symphony debut was in October of 1974 in performances of Ravel's *L'Enfant et les Sortilèges*. She has since toured Europe extensively and done many recitals at colleges and universities all over the country. On 10 March 1977, she performed at the White House at a dinner honoring the Prime Minister of Great Britain. She is now on the faculty of Eastman School of Music as a Professor of Voice.

RYLAND DAVIES



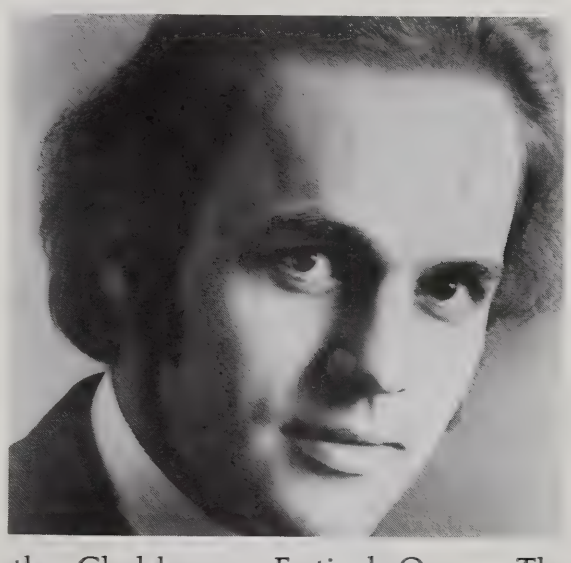
Tenor Ryland Davies was educated at the Royal Manchester College of Music where he won the Ricordi and Imperial League of opera prizes. After graduating, he went to Glyndebourne where he was the first recipient of the Christie Prize. He has appeared frequently at Glyndebourne, and has sung with every major opera house and orchestra in Great Britain.

His American debut was with the San Francisco Opera in *Cosi fan tutte* and *Otello*, and since then he has appeared as soloist with the San Francisco Symphony and with the Boston Symphony under Seiji Ozawa at the Tanglewood Festival.

Mr. Davies has performed at Covent Garden on numerous occasions in such operas as *Don Giovanni, Falstaff, Otello, Cosi fan tutte, The Barber of Seville,* and *Don Pasquale.* He made his Metropolitan Opera Debut in 1975 in *Cosi fan tutte,* and returned the following season for *The Barber of Seville.*

He has recorded works of Berlioz, Handel, Haydn, Massenet, Mozart and Verdi for Argo, DGG, London, Philips, RCA, and Vanguard Records.

MICHAEL DEVLIN



Michael Devlin was born in Chicago and raised in Houston. He made his debut in New York in 1966 with the New York City Opera on their opening night's performance of Ginastera's *Don Rodrigo* and later performed that work for the Company's inauguration performance at Lincoln Center for the Performing Arts. Other operas in which he has appeared included title roles in *Julius Caesar, Le nozze de Figaro, Mefistofele, Cosi fan tutte, Carmen, Les Contes d'Hoffmann* and *Pelléas et Melisande.*

In addition to operatic work, he has appeared with many of the country's major orchestras including the Chicago and Cincinnati Symphonies, the Los Angeles and New York Philharmonics, the Philadelphia Orchestra, and in a Peace Concert which included Haydn's *Mass In Time of War* under Leonard Bernstein in the National Cathedral in Washington. That performance was recorded by Columbia Records.

In 1974, he made his European debut as the Count in *Le nozze de Figaro* with the Glydebourne Festival Opera. The next year, he made his Covent Garden debut in Tippett's *King Priam* and later that season was invited to return there as Escamillo in *Carmen.*

He has sung Bach's *B minor Mass* in Memphis and Pittsburgh as well as with the Philadelphia Orchestra, and Beethoven's Ninth Symphony with the San Francisco Symphony.

His most recent appearance with the Boston Symphony was last season in Bach's *St. Matthew Passion.*

COLIN DAVIS

Colin Davis, the Principal Guest Conductor of the Boston Symphony, is Music Director of the Royal Opera House, Covent Garden. His conducting career began in 1949. In 1957 he became assistant conductor of the BBC Scottish Orchestra, was later appointed Music Director of the Sadlers Wells Opera, and from 1967-1971 was Chief Conductor of the BBC Symphony, a post which he relinquished to take up his duties at Covent Garden. He made his United States debut with the Minneapolis Symphony and has guest conducted the New York Philharmonic, and the Philadelphia Orchestra, as well as the Boston Symphony. Mr. Davis records exclusively for Philips Records, and last December completed a series of the complete symphonies of Sibelius for that company with the Boston Symphony Orchestra.



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The Tanglewood Festival Chorus was formed under the joint auspices of the Berkshire Music Center and Boston University in 1970. The director since its foundation, John Oliver, is director of choral and vocal activities for Tanglewood, a member of the MIT faculty and director of the MIT Choral Society. The Festival Chorus made its debut at Symphony Hall in a 1970 performance of Beethoven's Ninth Symphony, and has since taken part in concerts directed by William Steinberg, Seiji Ozawa, Eugene Ormandy, Colin Davis, Arthur Fiedler, and Michael Tilson Thomas. Members of the chorus come from the Greater Boston area and from all walks of life, and they rehearse throughout the year. The Chorus's first appearance on records, in



the Boston Symphony's *Damnation of Faust*, conducted by Seiji Ozawa, was nominated for a Grammy as the best choral recording of the year. They have recently recorded *20th Century American Choral Music* for DGG with John Oliver conducting.

Sopranos
Cynthia Armstrong
Deborah London Berg
Marie-Christine Casey
Susan Chapman
Victoria Clague
Margo Connor
Susan R. Cook
Lou Ann David
Kathrin Davidovich
Yvonne Frazier
Marilyn L. Haskel
Alice Honner
Beth Howard
Frances Kadinoff
Carole Stevenson Kane
Vivian LaMorder
Joyce Lucia
Virginia Lambert Mason
Betsy Moyer
H. Diane Norris
Joan Pernice
Nancy Peterson
Gail Ransom
Rhonda Rivers
Judith L. Rubenstein
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Bette L. Snitzer
Ann K. Staniewicz
Jane Stein
Janet Wade
Pamela Wolfe

Altos
Mary Bennett
Anne Butler
Bette Carey
Elizabeth H. Colt
Mary Crowe
Catherine Diamond
Ann Ellsworth
June Fine
Roberta A. Gilbert
Thelma Hayes
Donna Hewitt
Beth Holmgren
Karol Hommen
Leah Jansizian
Alison D. Kohler
Dorothy Love
Sharron J. Lovins
Nina Saltus
Janet Shapiro
Amy Wing Sheridan
Lynne Stanton
Nancy Stevenson
Laurie Stewart
Florence A. St. George
Lisa Tatlock
Kathi Tighe
Susan Watson
Maria E. Weber
Mary J. Westbrook

Tenors
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Paul Blanchard
Sewell E. Bowers, Jr.
Albert R. Demers
Paul Foster
Robert Greer
Dean A. Hanson
Wayne Henderson
James P. Hepp
Jeffrey Hoffstein
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John Smith
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Mitchell Brauner
Neil Clark
John W. Ehrlich
Bill Good
Carl D. Howe
Daniel J. Kostreva
Henry Magno, Jr.
Martin Mason
Terry Melzer
Frank G. Mihovan
John P. Murdock
Jules Rosenberg
Peter Rothstein
Robert Schaffel
Eric Schwartz
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THE BSO IN GENERAL: The Boston Symphony performs 12 months a year, in Symphony Hall and at Tanglewood. For information about any of the Orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Friday. Tickets for all Boston Symphony concerts go on sale 28 days prior to the concerts and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available 3 weeks before the concert. No phone orders will be accepted for these events.

FIRST AID FACILITIES for both men and women are available in the Ladies Lounge on the first floor next to the main entrance of the Hall. On-call physicians attending concerts should leave their names and seat locations at the switchboard.

WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will open at 12:15, with sandwiches available until concert time.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during the concerts.

LOST AND FOUND is located at the switchboard near the main entrance.

PUBLIC TELEPHONES AND AN ELEVATOR can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

COATROOMS are located on both the first and second floors in the corridor on the first violin side, next to the Huntington Avenue stairways.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the Orchestra, and makes your seat available to someone who wants to attend the concert. You will receive a tax deductible receipt as acknowledgement for your contribution.

LATE COMERS are asked to remain in the corridors until they can be seated by ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are requested to do so between program pieces in order not to disturb other patrons.

RUSH SEATS: There is a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (Subscription concerts only). The Rush Tickets are sold at $1.50 each (one to a customer) in the Huntington Avenue Lobby on Fridays beginning at 10 am and on Saturdays beginning at 6 pm.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony are heard in many parts of the United States and Canada by delayed broadcast. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEH-FM (Bangor 90.9), WHEA-FM (Portland 90.1), WAMC-FM (Albany 90.3), and WFCR-FM (Amherst 88.5). Saturday evening concerts are also broad-

cast live by WGBH-FM, WMEH-FM, WHEA-FM, WCRB-AM & FM (Boston 102.5 FM: 1330 AM), WFCR-FM and WPIB-FM (Providence 105.1). The majority of the Tuesday evening concerts are broadcast live by WGBH-FM, WAMC-FM, and WFCR-FM.

BSO FRIENDS: The Friends are supporters of the BSO, active in all of its endeavors. Friends receive the monthly BSO news publication and priority ticket information. For information about the Friends of the Boston Symphony, please call the Friends Office Monday through Friday between nine and five. If you are already a Friend and would like to change your address, please send your new address *with the label* from your BSO newsletter to the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115. Including the mailing label will assure a quick and accurate change of address in our files.

COMING CONCERTS . . .

Thursday, 14 April — 7:30-9:10
Thursday '10' series
Friday, 15 April — 2-3:40
Saturday, 16 April — 8:30-10:10
COLIN DAVIS conducting:
Sibelius: March from *Karelia* Suite
Violin Concerto
Miriam Fried, violin
Brahms: Symphony No. 4 in E minor

Sunday, 17 April at 4, Jordan Hall
Boston Symphony Chamber Players with Gilbert Kalish, piano
Louel: Brass Trio
Fauré: Quartet for piano and strings inC minor, Opus 15
Neikrug: Serenade
Beethoven: Quintet for piano and winds, Opus 16

Wednesday, 20 April — 7:30
Open Rehearsal, with discussion of the program by Michael Steinberg in the Cabot-Cahners Room at 6:45
Thursday, 21 April — 8:30-10:10
Thursday 'B' series
Friday, 22 April — 2-3:40
Saturday, 23 April — 8:30-10:15
Tuesday, 26 April — 7:30-9:10
Tuesday 'B' series
SEIJI OZAWA conducting:
Vivaldi: Piccolo Concerto in C
Lois Schaefer, piccolo
Bassoon Concerto in F
Sherman Walt, bassoon
Sessions: *When Lilacs Last in the Door-yard Bloom'd*
Florence Quivar, mezzo-soprano
Esther Hinds, soprano
Dominic Cossa, baritone
Tanglewood Festival Chorus,
John Oliver, conductor

SPECIAL CONCERT, OPEN TO THE PUBLIC FREE OF CHARGE
Sunday, 24 April at 4, Sanders Theater, Cambridge
Sessions: Piano Sonata No. 1
Russell Sherman, piano
Sonata for Violin
Joseph Silverstein, violin

Thursday, 28 April — 7:30-9:15
Thursday '10' series
Friday, 29 April — 2-3:45
Saturday, 30 April — 8:30-10:15
SEIJI OZAWA conducting:
Mahler: Symphony No. 3
Birgit Finnila, contralto
New England Conservatory Chorus,
Lorna Cooke DeVaron, conductor
Boston Boy Choir,
Theodore Marier, conductor
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Questions concerning bequests and other forms of gifts are welcomed in the Development Office, Symphony Hall, Boston, MA 02115 (617-266-1492, extension 131).

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In addition to those performances, the following events are held in cooperation with Boston University School for the Arts, Harvard University, and The New England Conservatory, and are FREE OF CHARGE:

Tuesday, April 19 at 5:30 pm in Jordan Hall, New England Conservatory: A panel discussion of the cantata. With Gunther Schuller, John Harbison, Fred Lerdahl, and Justin Kaplan. Michael Steinberg is chairman.

Sunday, April 24 at 4:00 pm in Sanders Theater, Harvard University: A concert of chamber music by Roger Sessions. Russell Sherman performs the Piano Sonata No. 1 and Joseph Silverstein performs the Sonata for Solo Violin.

Monday, April 25 at 11:30 am at the Concert Hall, Boston University. A special convocation — with music by Roger Sessions — for the awarding of an honorary doctorate in music by the Trustees of Boston University to Roger Sessions. Sarah Caldwell will speak.

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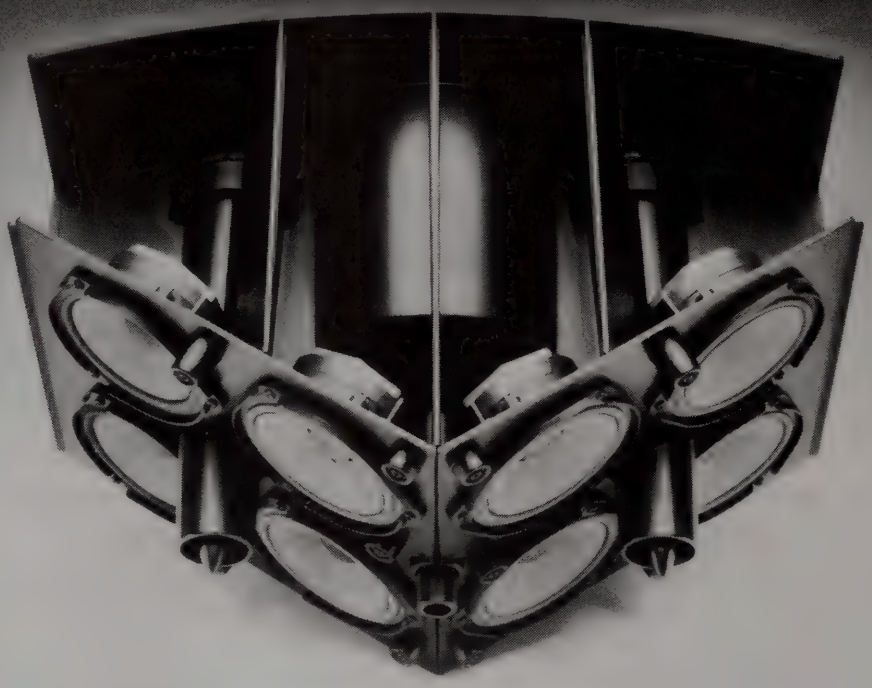
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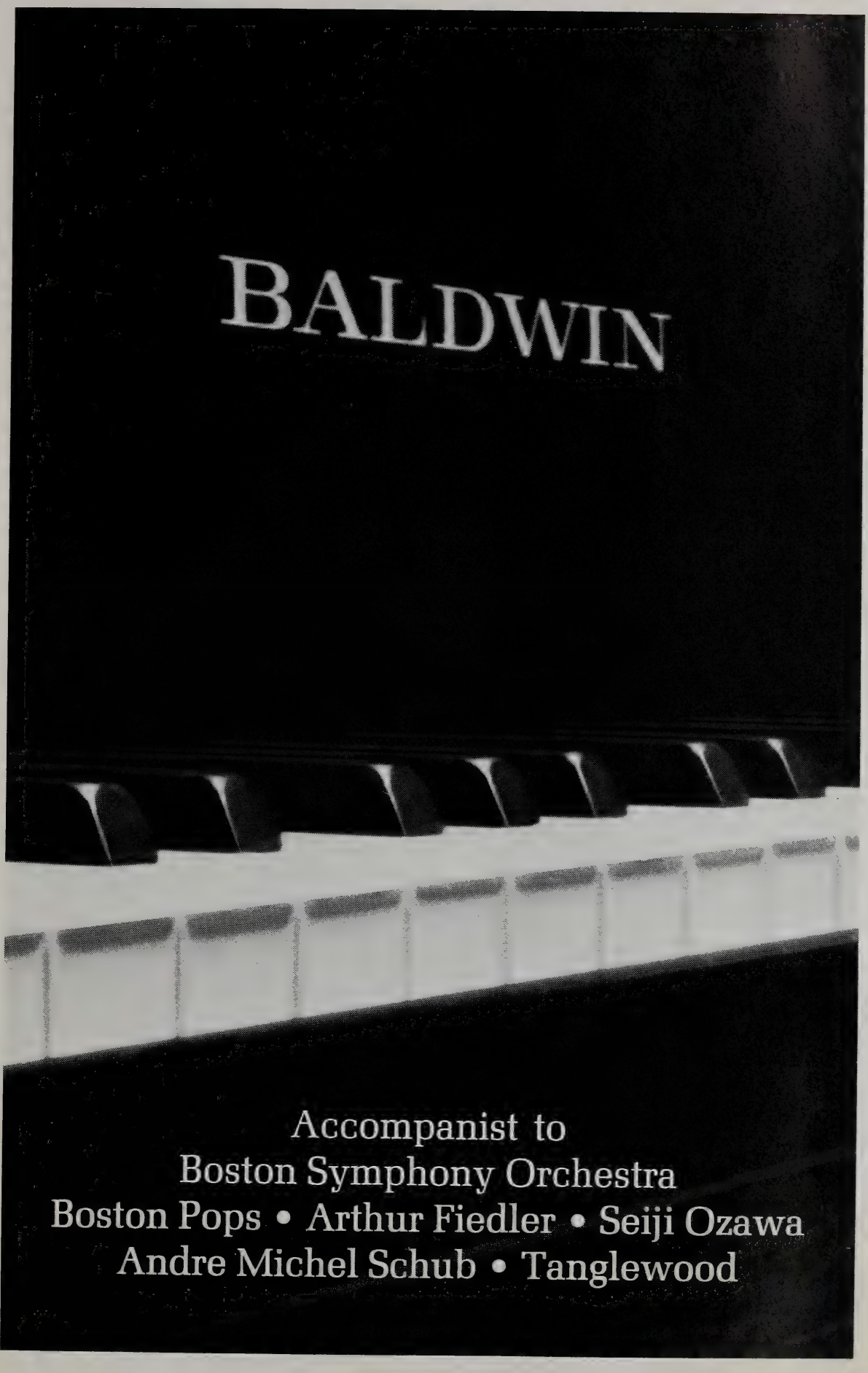
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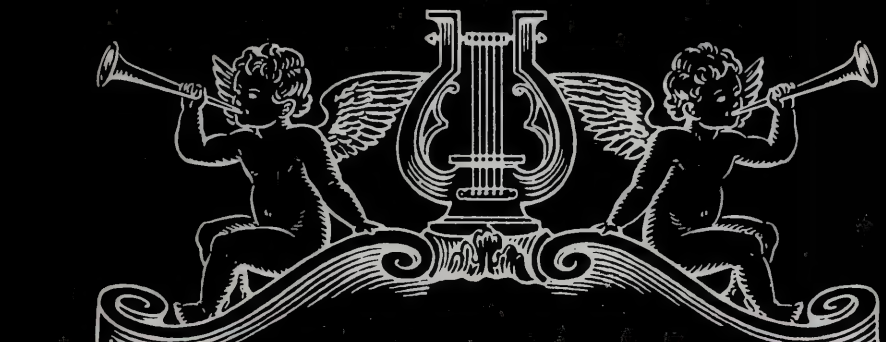
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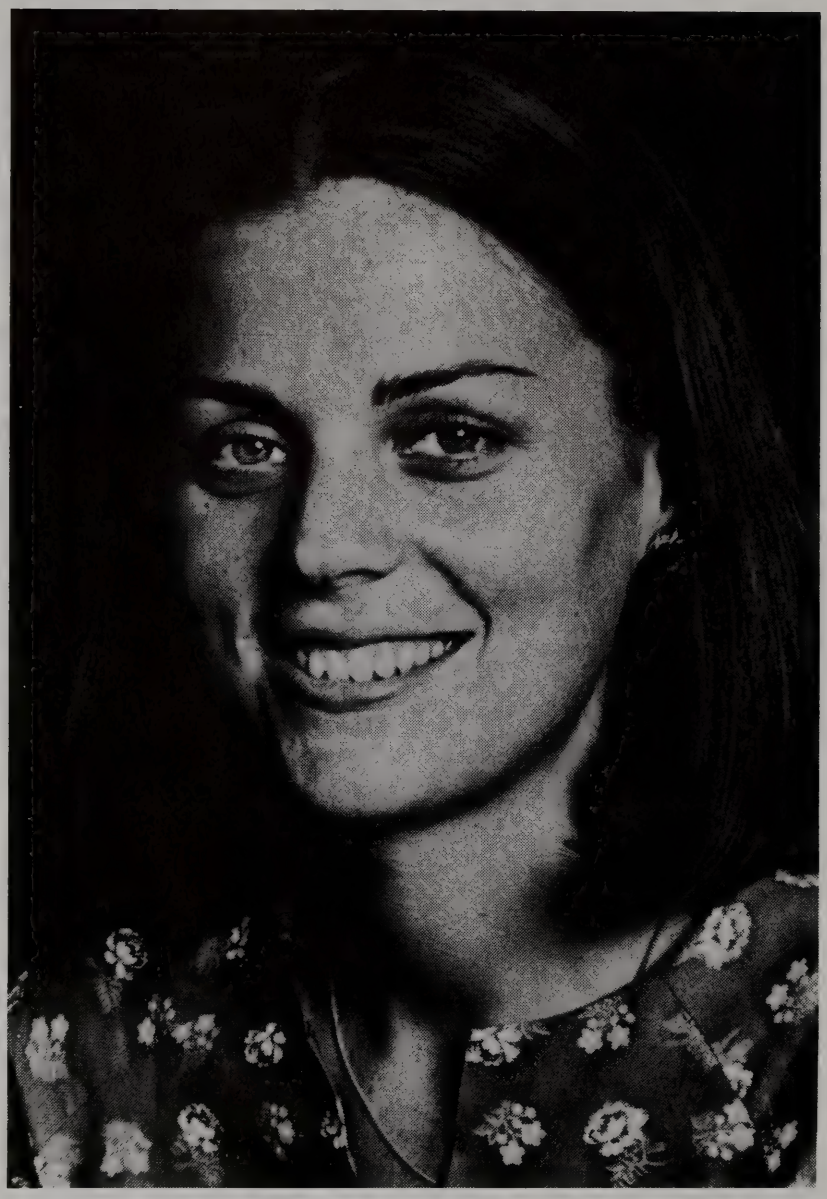
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Seiji Ozawa, *Music Director*

Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Ninety-Sixth Season



Thursday, 14 April at 7:30
Friday, 15 April at 2
Saturday, 16 April at 8:30

COLIN DAVIS, conductor

SIBELIUS *Alla marcia* from *Karelia* Suite, Opus 11

SIBELIUS Violin Concerto in D minor, Opus 47

Allegro moderato
Adagio di molto
Allegro, ma non tanto

MIRIAM FRIED

INTERMISSION

BRAHMS Symphony No. 4 in E minor, Opus 98

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Thursday's concert will end about 9:10, Friday's about 3:40, and Saturday's about 10:10.

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Saturday's concert is being filmed for later telecast on WGBH-TV. Occasional shots of the audience may be included.



First violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
Michael Vitale
Darlene Gray
Ronald Wilkison
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses
William Rhein
Harold D. Hodgkinson chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe
Henry Portnoi

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
William Gibson

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant timpanist
Thomas Gauger
Frank Epstein

Harps
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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings for Deutsche Grammophon include Berlioz's *Symphonie fantastique, La damnation de Faust,* and *Roméo et Juliette* (awarded a *Grand Prix du Disque).* This spring, DG will release the Ozawa/BSO recording of Charles Ives's Fourth Symphony.

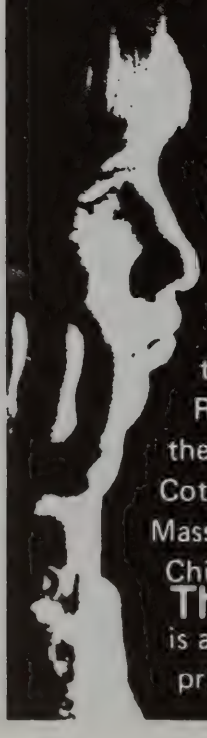


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Notes

Jean Sibelius

Alla marcia from the *Karelia* Suite, Opus 11

Jean (Johan Julius Christian) Sibelius was born at Tavastehus (Hämeenlinna), Finland, on 8 December 1865 and died at Järvenpää on 20 September 1957. In 1893, in response to a request from the Viipuri Student Corporation of the University of Helsingfors (Helsinki), he wrote music for a series of tableaux on the history of Karelia, *conducting the first performance at the University on 13 November of that year.* Alla marcia *is part of that music and is one of three movements chosen by the composer for later publication as a concert suite. The march has been played at the Pops, but these are the first performances of any of the* Karelia *music at a Boston Symphony concert.*

The music is scored for two flutes and piccolo, two each of oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, triangle, bass drum, cymbals, and strings.

Among Finnish intellectuals not specifically engaged in politics, nationalism in the later years of the 19th century expressed itself particularly in two forms: reading and discussing the *Kalevala*, a synthetic folk epic assembled and published earlier in the century by Elias Lönnrot, and taking a new interest in the history of Karelia. Now the Karelian Autonomous Soviet Socialist Republic, Karelia is the swampy, densely wooded land directly East of Finland, extending over to the White Sea and North to the Gulf of Kandalaksha. It was a strong, independent state until the 17th century, when the Swedes annexed it. In 1721, it was ceded to Russia, which was also to happen to Finland proper in 1809. The performance in April 1892 of *Kullervo*, a large symphonic poem for soloists, chorus, and orchestra, based on the *Kalevala*, had quite suddenly made Sibelius something of a national and cultural hero, and that made him a natural choice for the University's Karelia pageant. The occasion was political more than musical, and Sibelius wrote to his brother that little could be heard of his music since everyone was either applauding or shouting. According to a newspaper account, the final scene showed "Finland, a virgin who holds in one arm the shield with the lion, while the other is draped around a young Karelian woman who stands close to her as if inviting protection," and it all ended with a brilliant setting of the national anthem, in whose singing the public joined. The march, originally called *March on an old motif*, is an engagingly tuneful swashbuckler. That anyone would guess its composer seems wildly unlikely.

— Michael Steinberg



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Jean Sibelius
Violin Concerto in D minor, Opus 47

Sibelius began work on his Violin Concerto in 1902, completed it in short score — that is, with the orchestration worked out but not written down in detail — in the late fall of 1903, and finished the full score about New Year 1904. The first performance was given in Helsingfors (Helsinki) on 8 February 1904 with Viktor Nováček as soloist and with the composer conducting. He withdrew the work for revision, and in its new and present form it had its premiere in Berlin on 19 October 1905 with Karl Halir as soloist and with Richard Strauss conducting. Maud Powell introduced it to this country when she played it on 30 November 1906 at a New York Philharmonic concert conducted by Vassily Safonov. Miss Powell, who was also the first to play the Dvořák and Tchaikovsky concertos in America, brought the Sibelius to Boston at Symphony concerts led by Karl Muck on 19 and 20 April 1907 (the program included the Boston premiere of Grieg's In Autumn *and the repeat, "by public request," of a brilliant new work introduced earlier in the season, Debussy's* La mer*). Powell played the concerto again in 1912, when Max Fiedler conducted, and the soloists who have performed it with the orchestra since then include Richard Burgin (with Pierre Monteux, Serge Koussevitzky, and Charles Munch), Jascha Heifetz, Orrea Pernel, and Anja Ignatius (all with Koussevitzky), Ruggiero Ricci (Munch), Isaac Stern, and Joseph Silverstein (both with Erich Leinsdorf). The most recent performformances in Boston were given December 1966 by Itzhak Perlman with Leinsdorf, but Miriam Fried and Colin Davis played the concerto at Tanglewood last August.*

The orchestration has flutes, oboes, clarinets, and bassoons, all in pairs; four horns, two trumpets, three trombones, kettledrums, and strings.

In no violin concerto is the soloist's first note — delicately dissonant and off the beat — so beautiful. Indeed, in September 1902, Sibelius wrote to his wife that he had just had "a marvelous opening idea" for such a concerto. But even with that inspired start, the history of the work was troubled. He was drinking heavily and seemed virtually to be living at Kämp's and König's restaurants. He was limitlessly resourceful when it came to finding ways of running from this work in progress. He behaved outrageously to Willy Burmester, the German violinist who had been concertmaster in Helsingfors for a while in the nineties, who admired Sibelius and was ambitious on his behalf, who stirred him up to compose a violin concerto, and of course hoped to give its first performance. Sibelius sent the score to Burmester ("Wonderful! Masterly! Only once before have I spoken in such terms to a composer, and that was when Tchaikovsky showed me his concerto"), let word get about that the work would be dedicated to him, but at the same time pushed for a premiere at a time when Burmester was not free or would not have had time to learn a piece that in its original form was still more difficult than it is now. Viktor Nováček — not to be confused with the better-known Ottokar Nováček, who spent a season under Nikisch in the Boston Symphony — was a violin teacher of no distinction and without reputation as a performer. That he would fail with the concerto was a foregone conclusion, yet that was the destructive path Sibelius chose. After the premiere, Burmester offered his services once again for a series of performances in October 1904 — "All my 25 years' stage experience, my artistry and insight will be placed to serve this work . . . I shall play the concerto in Helsingfors in such a way that the city will be at your feet" — only to find himself passed over again, this time in favor of Karl Halir, concertmaster in Berlin*. Moreover, the dedication finally went to

*Halir had been a member of the Joachim Quartet and also enjoyed a considerable solo career along with his orchestral duties. His American tour in 1896 was a great success and that year he played the Beethoven and Tchaikovsky concertos and the Spohr *Concerto in modo d'una scena cantante* with the Boston Symphony.

Järvenpää, May 11, 1948.

Mrs. A. H. Chapin,
15, Mulberry Street,
Springfield, Mass.
-- ----------kk-
U.S.A.

Dear Mrs. Chapin,

The honey kindly sent by you has just arrived here and was very welcome. Please accept my warm thanks for your kindness. One can see that the bees who made this honey have sucked flowers of the South. Your honey is much sweeter and darker in colour than our finnish honey.

With cordial greetings,

Yours sincerely

Jean Sibelius

During the war, Sibelius got into the habit of sweetening his tea with honey. Mrs. Chapin was Finnish, and her family had long ties of friendship to the Sibelius family. The letter was presented to the Boston Symphony by Mrs. Chapin's friend, Miss Amy Sacker of Boston.

Ferenc von Vecsey, a Hungarian violinist born in 1893, who, in his prodigy days, had been one of the concerto's earliest champions.

From Bach to Bartók, many of the great keyboard concertos have been written by composers for themselves. Rather more of the significant violin concertos have been written for others to play. Sibelius wrote his for a kind of ghostly self. He was a failed violinist. He had begun lessons late, at fourteen, but then "the violin took me by storm, and for the next ten years it was my dearest wish, my overriding ambition to become a great virtuoso." In fact, aside from the handicap of the late start and the provincial level of even the best teaching available to him in Finland, he had neither the gift of physical coordination nor the appropriate temperament. In 1890-91, when he was studying composition in Vienna with Robert Fuchs and Karl Goldmark, he played in the orchestra at the conservatory (its intonation gave him headaches) and on 9 January 1891 auditioned for the Vienna Philharmonic. "When he got back to his room," we read in Erik Tawaststjerna's biography, "Sibelius broke down and wept. Afterwards he sat at the piano and began to practice scales." With that he gave up, though a diary entry for 1915 records a dream of being twelve and a virtuoso. The concerto is, in any event, imbued both with his feeling for the instrument and the pain of his farewell to his "dearest wish" and "overriding ambition."

The two violin concertos that most extraordinarily explore the structural and expressive potential of cadenzas are Elgar's and Schoenberg's. Without intending anything as theatrical or fantastic, Sibelius assigns a role of unprecedented importance to his first-movement cadenza, which, in fact, takes the place and function of the development section. What leads up to that crucial point is a sequence of ideas beginning with the sensitive, dreamy melody which introduces the voice of the soloist, and continuing (via a short cadenza of a conventional sort) with a declamatory statement upon which Sibelius's mark is ineluctable, an impassioned, super-violinistic recitation in sixths and octaves, and so to a long *tutti* that slowly sub-

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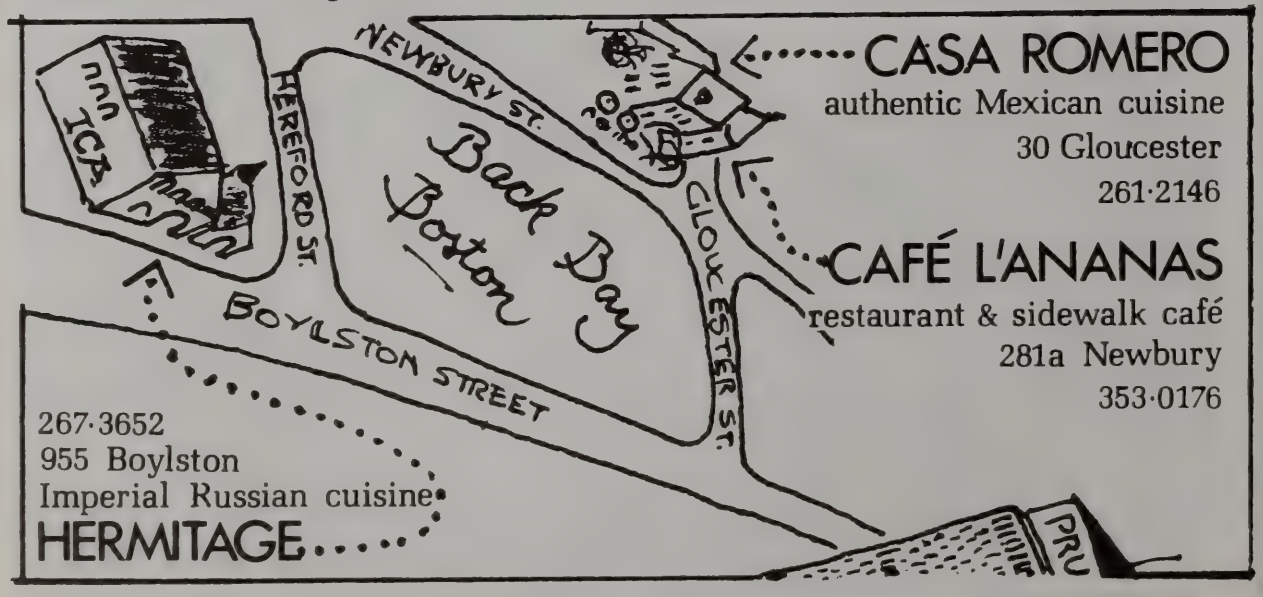


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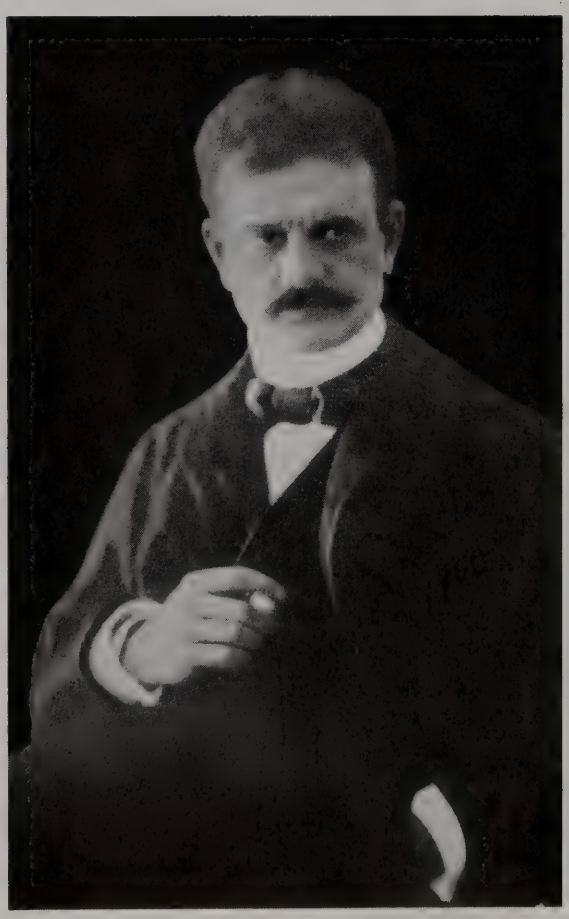
Maud Powell, who introduced the Sibelius Concerto in America.

sides from furious march music to wistful pastoral to darkness. Out of that darkness the cadenza erupts. It is an occasion for sovereign bravura, and at the same time it is brilliantly, imaginatively, and economically composed. Whether comparing his own work with the Brahms Concerto, which he first heard in Berlin in January 1905, or, many years later, with the Prokofiev D major, Sibelius set store by having composed a soloistic concerto rather than a symphonic one. True, there is none of the close-knit dialogue characteristic of the greatest classical concertos from Mozart to Brahms: Sibelius opposes rather than meshes solo and orchestra (or the orchestra as accompanist). True also that the Sibelius is one of the really smashing virtuoso concertos. It would be a mistake, though, to associate it with the merely virtuosic tradition represented by the concertos of, say, Tchaikovsky and Bruch (and perhaps even the elegant Mendelssohn). This first movement, with its bold sequence of disparate ideas, its quest for the unity behind them, its drastic substitute for a conventional development, its recapitulation that continues to explore, rearrange, and develop, its wedding of violinistic brilliance to compositional purposes of uncommon originality, is one in which the breath of the symphonist is not to be mistaken.

The second and third movements proceed from another level of ambition, which does not mean, however, that the Adagio is anything other than one of the most moving pages Sibelius ever achieved. Between its introductory measures and the main theme there is a fascinating disparity. Clarinets and oboes in pairs suggest an idea of rather tentative tone (and surprisingly Wagnerian cast), a gentle beginning leading to the entry of the solo violin and to a melody of vast breadth. It is to be played *sonoro ed espressivo*. It speaks in tones we know well and that touch us deeply, and it took me years of knowing it before I realized that the world, the gesture it evokes is Beethoven's, and particularly the *Cavatina* in the B flat Quartet, Opus 130. Sibelius himself never found, perhaps never sought such a melody again: this, too, is a farewell. Very lovely, later in the movement, is the sonorous fantasy that accompanies the melody (now in clarinet and bassoon) with scales, all *pianissimo*, broken octaves moving up in the violin, and the soft rain of slow scales in flutes and plucked strings.

"Evidently a polonaise for polar bears," said Donald Francis Tovey of the finale. The charmingly aggressive main theme was an old one, going back to a string quartet from 1890. As the movement goes on, the rhythm becomes more and more giddily inventive, especially in matters of the recklessly across-the-beat bravura embellishments the soloist fires over the themes. It builds to drama that evokes the Dvořák D minor Symphony Sibelius so much enjoyed when he heard it in Berlin in 1890, to end in utmost and syncopated brilliance.

— M.S.



Johannes Brahms
Symphony No. 4 in E minor, Opus 98

Johannes Brahms was born in Hamburg, 7 May 1833, and died in Vienna on 3 April 1897. His first mention of his Fourth Symphony is in a letter of 19 August 1884 to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885, he gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C. F. Pohl. Brahms conducted the first orchestral performance at Meiningen on 25 October 1885. The American premiere was to have taken place in Boston in November 1886. Wilhelm Gericke in fact conducted the work at the public rehearsal on the 26th of that month, but cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He did conduct it at the Boston Symphony concerts of 22 and 23 December 1886, but meanwhile Walter Damrosch had gotten ahead of him with a concert performance with the New York Symphony on 11 December. It has been played by the Boston Symphony under Arthur Nikisch, Emil Paur, Carl Wendling, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Eugene Goossens, Stanley Chapple, George Szell, Charles Munch, Leonard Bernstein, Richard Burgin, Vladimir Golschmann, Erich Leinsdorf, Rafael Kubelik, Carlo Maria Giulini, William Steinberg, Michael Tilson Thomas, Joseph Silverstein, and Edo de Waart. The most recent performances were given under Klaus Tennstedt's direction in December 1974.

The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, kettledrums, triangle, and strings. Piccolo and triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.

Brahms sat on his First Symphony for close to twenty years. He was making sketches in the late 50s, friends like Clara Schumann and Albert Dietrich saw the first movement in more or less completed state in the early 60s, the C major horn call that now floods the introduction to the finale with sunlight served as a birthday greeting to Clara in 1868, but still, in 1872, Brahms wrote, "I shall never write a symphony! You can't have a notion what it's like always to hear such a giant marching behind you." It was late 1876 when he at last released the work for performance. The terror of the giant and the terror of the idea of symphony once overcome, three more such works followed in relatively quick succession. The Second came along almost right away, having been begun, finished, performed, and published, all in 1877. Then there was an interval filled with other work — the Violin Concerto and Second Piano Concerto, the *Academic Festival* and *Tragic* Overtures, *Nänie* and *Gesang der Parzen*, chamber music including the G major Violin Sonata, C major Trio, and F major String Quintet, solo piano pieces, songs, and another book of Hungarian Dances. The Third Symphony, begun 1882, was finished in the summer of 1883, and the Fourth seems to have been started during the summer of the following year. That year he chose Mürzzuschlag in Styria for his annual holiday*: "The cherries don't ever get to be sweet and edible in this part of the world," he wrote to several of his friends, adding that he feared his new music had taken on something of their flavor.

*During the year, in the city, Brahms sketched new works and read publishers' proofs. He also still gave occasional concerts. Summers, in the country, he did his most concentrated composing. These were working holidays, then, and the choice of site — and no place, however lovely, served him more than three years in a row — was one of the principal preoccupations of each spring.

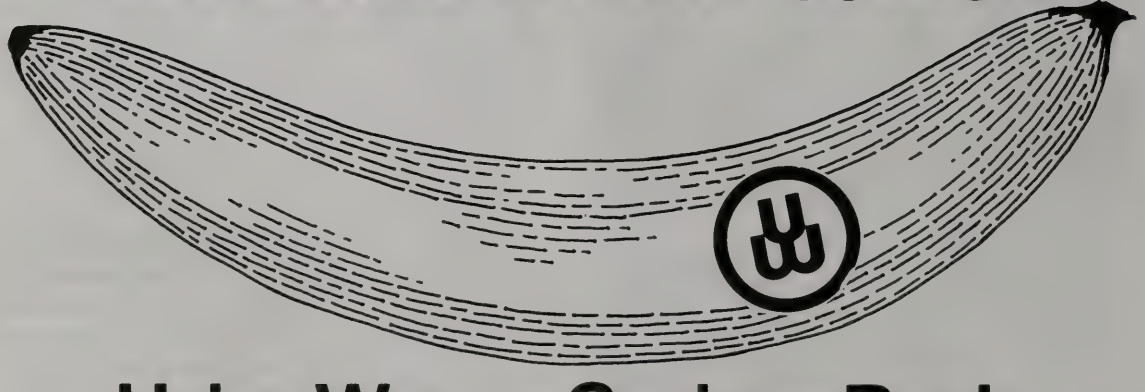
As always, he announced work in progress with caution. To his publisher he made only some vague noise about a need for paper with more staves. To Hans von Bülow he reported in September 1885: "Unfortunately, nothing came of the piano concerto that I should have liked to write. I don't know, the two earlier ones are too good or maybe too bad, but at any rate they are obstructive to me. But I do have a couple of entractes, put together they make what is commonly called a symphony. On tour with the Meiningen orchestra, I have often imagined with pleasure how it would be to rehearse it with you, nicely and at leisure, and I'm still imagining that now, wondering by the way whether it would have much of an audience."

Meiningen, about 100 miles East and slightly North of Frankfurt, and now just over the border into the German Democratic Republic, was the capital of the tiny principality of Saxe-Meiningen*. In the 18th century, when Johann Sebastian Bach's third cousin, Johann Ludwig Bach, was *Capellmeister* there, Meiningen's orchestra had an excellent reputation. The little town continued to have a vital theatrical and musical community, and during the last part of the 19th century, when first Hans von Bülow and then Fritz Steinbach were its conductors, the Meiningen Orchestra was one of Europe's elite musical organizations. Liszt, Wagner, and Brahms were associated with it, as was Max Reger in later years; Richard Strauss learned his trade as conductor with von Bülow and the Meiningen players; Richard Mühlfeld, the great clarinetist for whom Brahms wrote his two sonatas, trio, and quintet, was in the orchestra; and Donald Tovey began his career as a writer about music when he supplied the program notes for the orchestra's visit to London.

Von Bülow, 50 when he began his five-year stint at Meiningen in 1880, was one of the most imposing and brilliant musical personalities of the century. A remarkable pianist, conductor, and polemicist, he was one of the most prominent of the Wagnerians and conducted the first performances of *Tristan* and *Meistersinger*. He was caught in a wretched personal situation when his wife, the daughter of Franz Liszt, left him for Wagner. He continued to conduct Wagner's music, but he became one of the most fervent admirers and effective champions of Brahms (and thus one of the few to bridge what seemed then a vast gulf between musical ide-

*"Ah, good morning, Your Highness," said Brahms once to Prince George II, "I've just taken a quick pre-breakfast walk through the neighboring kingdoms."

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ologies*). He was, in any event, delighted to have Brahms come to Meiningen with his new symphony and he cautiously explored the possibility of including composer and work on a tour of the Rhineland and Holland. In due course, Brahms arrived at Meiningen, and the new symphony went into rehearsal. "Difficult, very difficult," reported von Bülow, adding a few days later, "No.4 gigantic, altogether a law unto itself, quite new, steely individuality. Exudes unparalleled energy from first note to last." The premiere went well, and the audience tried hard but unsuccessfully to get an encore of the scherzo. Von Bülow conducted a repeat performance a week later, after which the orchestra set off on its tour, with Brahms conducting the new symphony in Frankfurt, Essen, Elberfeld, Utrecht, Amsterdam, The Hague, Krefeld, Cologne, and Wiesbaden. It was liked and admired everywhere, though Vienna rather resisted the performance two months later by the Philharmonic under Richter, a performance unfortunately prepared nowhere near as well as the series in Meiningen.

It is curious that while the public took to the Fourth, Brahms's friends, including professionals and near-professionals like Hanslick and Elisabeth von Herzogenberg had some difficulty with it. Perhaps that can be explained. The public, except in Vienna, heard superbly realized performances, while Hanslick, for example, knew it first from a two-piano reading (he remarked it was like being beaten up by two tremendously intelligent and

*He was also the first to play the Tchaikovsky B flat minor Concerto — in Boston, 25 October 1875 — a commitment that would have united the Brahmsians and the Wagnerians in their disapproval.



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witty people) and Frau von Herzogenberg, cursing the difficult horn and trumpet transpositions, had to decipher it at the piano from the manuscript of Brahms's full score. Then, where the public would have chiefly perceived and been carried by the sweep of the whole, the professionals, with their special kind of connoisseurship and perception of detail, would have been more struck by what was — and is — genuinely difficult in the score.

It is fascinating, for example, to learn that the opening was disconcerting to Joseph Joachim. Something preparatory, he suggests, even if it were only two measures of unison B, would help listeners find their way into the piece (in fact, reading his correspondence with Brahms, we learn that originally there were some preparatory measures which were struck out and destroyed). The second statement of the opening melody was difficult to unravel, the theme itself now given in broken octaves and in dialogue between second and first violins*, with elaborate decorative material in violas and woodwinds. Almost everyone was upset over what seems now one of the most wonderful strokes in the work, the place where Brahms seems to make the conventional, classical repeat of the exposition in the nineth measure to change one chord, opening undreamed-of harmonic horizons, and only then, after so leisurely a start moving into the closely argued development. On the other hand, everyone admired the dreamily mysterious entry into the recapitulation — the long sequence of sighing one-measure phrases, subsiding, sinking into one of only four places marked *ppp* in all of Brahms's orchestral music, from which oboes, clarinets, and bassoons emerge in their severe yet gentle reediness to sound the first four notes of the opening melody in immense magnification, strings weaving an enigmatic garland about the last note. The next four notes are treated the same way, and then the music's melancholy flow resumes in the expected way.

For Brahms to build slow movement over the same keynote as the first movement is rare indeed; yet he does it here

*This place presents an excellent reason for reverting sometimes to the old seating of orchestras that had first and second violins on opposite sides of the stage.

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and finds an inspired way of celebrating simultaneously the continuity and the contrast of E minor (the first movement) and E major (the second). Horns play something beginning on E — a note we have well in our ears after the emphatic close of the Allegro — but which sounds like C major. It turns out to be something more like the old Phrygian mode, and it is in any case fresh enough and ambiguous enough to accommodate the clarinets' hushed suggestion that one might place a G sharp over the E, thus inaugurating an idyllic E major. But the notion of a C major beginning is not forgotten and will be fully pursued in the massively rambunctious scherzo.

For the finale, Brahms goes back to the E minor from which he began, but with a theme whose first chord is A minor and thus very close to the world of the just finished scherzo. Brahms's knowledge of Baroque and Renaissance music was extensive and, above all, profound, and so, when he writes a Passacaglia, which must have seemed like sheer madness to the up-to-date Wagnerians, he does it like a man composing living music, with no dust of antiquarianism about. He had been impressed by a cantata, then believed to be by Bach (listed as No. 150, *Nach dir, Herr, verlanget mich)*, whose last movement is a set of variations over a repeated bass, and he had maintained that something could still be done with such a bass, though the harmonies would probably have to be made richer. And of course he knew well the great Chaconne for violin solo. The finale of the Haydn Variations of 1873 was a brilliantly achieved trial run, but the scope of the grand and tragic finale of the Fourth Symphony is on another level altogether. Woodwinds and brasses, joined at the last by rolling drums, proclaim a sequence of eight chords. The trombones have been saved for this moment, and even now it is characteristic that the statement is *forte* rather than *fortissimo*. The movement falls into four large sections. First, twelve statements of the eight-bar set, with bold variations of texture, harmonic detail, and rhetoric. This phase subsides, to inaugurate a contrasting section, first in minor still, but soon to move into major, in which the measures are twice as long, the movement thus twice as slow. (Brahms is explicit here about wishing the beats, though there are now twice as many of them per measure, to move at the same speed as before: in other words, the double length of the measures is enough to make this "the slow movement" of the finale, and the conductor should not impose a further slowing down of his own.) Four of these bigger variations make up this section. The original pace is resumed with what appears to be a recapitulation. But strings intervene passionately midway through the eight-chord sequence, and the ensuing sixteen variations bring music more urgently dramatic than any yet heard in the symphony. The passion and energy are released in an extensive, still developing, still experiencing coda at a faster speed. Thus the symphony drives to its conclusion, forward-thrusting yet measured, always new in detail yet organically unified, stern, noble, and with that sense of inevitability that marks the greatest music.

— M.S.

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Robert Layton's *Sibelius* in the Master Musicians Series (Octagon) is a good basic life-and-works. Layton is also the translator of Erik Tawaststjerna's more ambitious biography — excellent on the life, a bit commonplace on the music — whose first volume, which goes through 1905 and the completion of the Violin Concerto, has just been issued (University of California). Tovey has an excellent program note on the Concerto in Vol. III of *Essays in Musical Analysis* (Oxford, available in paperback).

On the *Karelia* march, no one equals Sir Thomas Beecham's swagger in the micellany called *Beecham Favorites.* There are excellent recordings of the *Karelia* Suite by Sir John Barbirolli (Angel, with various short pieces by Sibelius) and by Alexander Gibson (London, with the Symphony No. 5). As a matter of fact, it was the Fried-Davis performance at Tanglewood last summer that first revealed to me that the Concerto is something more than extremely pretty, and in the light of that, none of the extant recordings is completely satisfactory. Best are Itzhak Perlman with Erich Leinsdorf and the Boston Symphony (RCA, with Prokoviev No. 2) and, better still because more inclined toward delicacy than lushness, Kyung-Wha Chung with Andre Previn and the London Symphony (London, with the Tchaikovsky). Heifetz with Walter Hendl



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and the Chicago Symphony is dazzling, but not always scrupulous about details (RCA, with Prokofiev No. 2, or in a six-record box of ten concertos from Bach to Prokofiev), while his famous 1935 recording with Sir Thomas Beecham and the London Philharmonic, which is the beginning of the concerto's present popularity, is possibly still more brilliant, certainly more arbitrary about musical decision, and rather murky in sound (Seraphim, with the Tchaikovsky).

The Life of Johannes Brahms by Florence May, a two-volume biography first published in 1905 by an Englishwoman who knew the composer and studied piano with him, is still available, excellent, and expensive (Scholarly). The most useful recent life-and-works on a smaller scale is Karl Geiringer's (Oxford). John Horton has contributed a good small book on Brahms's orchestral music to the B.B.C. Music Guide series (U. of Washington paperback). Tovey's note on the Fourth Symphony in the first volume of *Essays in Musical Analysis* are excellent (Oxford, available in paperback), and for a reader with some technical knowledge of music, Arnold Schoenberg's essay *Brahms the Progressive*, with particular bearing on the Fourth Symphony, is not to be missed (in *Style and Idea*, St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is useful as a basic guide (Fairleigh Dickinson University), and there



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are good things, too, in Julius Harrison's *Brahms and his four Symphonies* (Da Capo).

I cannot recommend any recording of the Symphony No. 4 with unfettered enthusiasm. I believe that to follow Brahms's directions on tempo in the finale really matters, and many conductors who do variously impressive things in the first three movements suddenly get all unglued in that *passacaglia*. Toscanini is excellent in this respect and his performance is indeed very good altogether, though rather hard in sound (RCA, a four-record box, with all four symphonies, both overtures, and the Haydn Variations). The recently issued recording by Fritz Reiner and the Royal Philharmonic is one of the better ones (RCA), and the best of the others include those by Otto Klemperer with the Philharmonia (Angel), George Szell and the Cleveland Orchestra (Columbia, a three-record box with all four symphonies), Sir Adrian Boult with the London Philharmonic (Angel, with the *Academic Festival* Overture), and Wolfgang Sawallisch with the Vienna Symphony (a four-record Turnabout box with all four symphonies, both overtures, and the Haydn Variations).

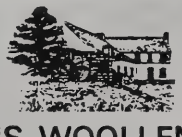
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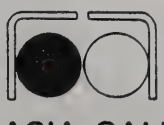
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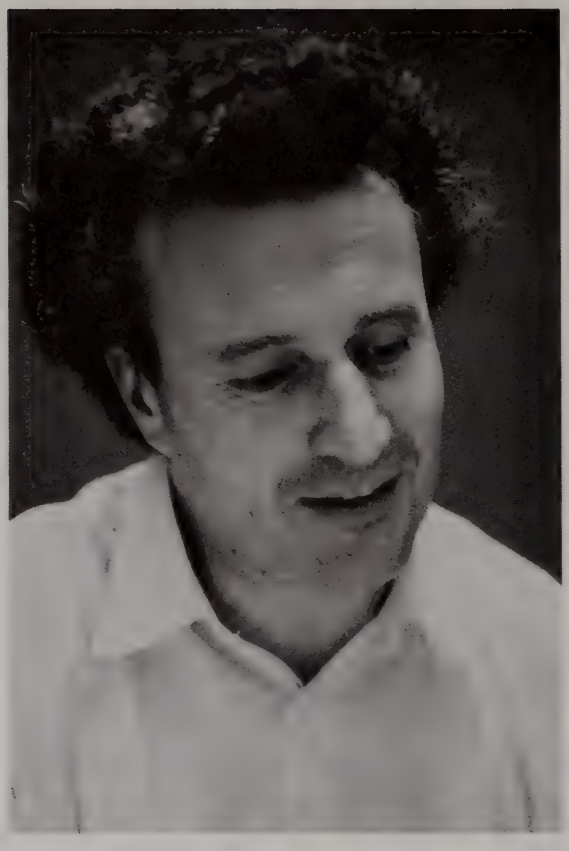
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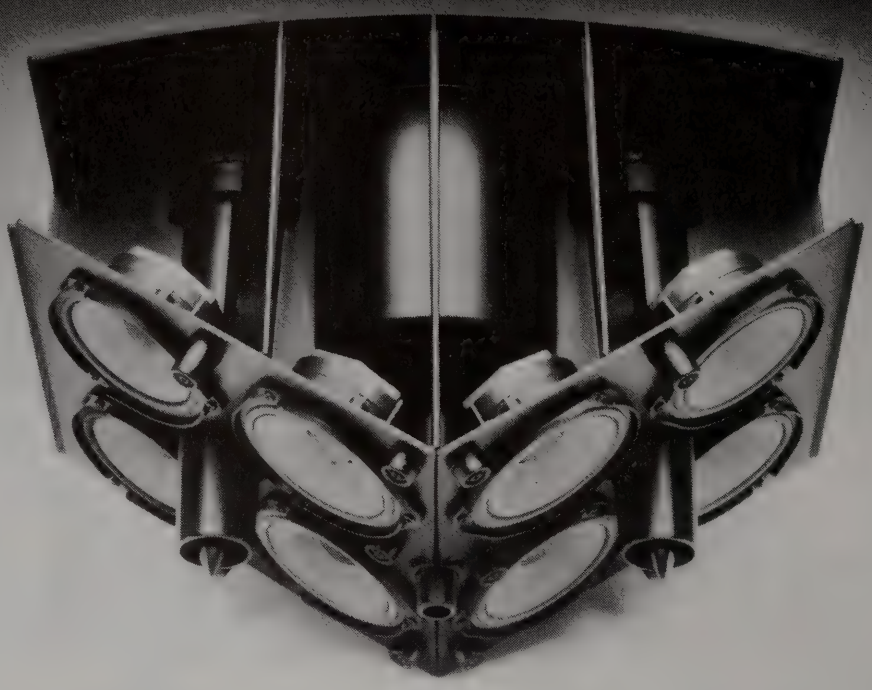
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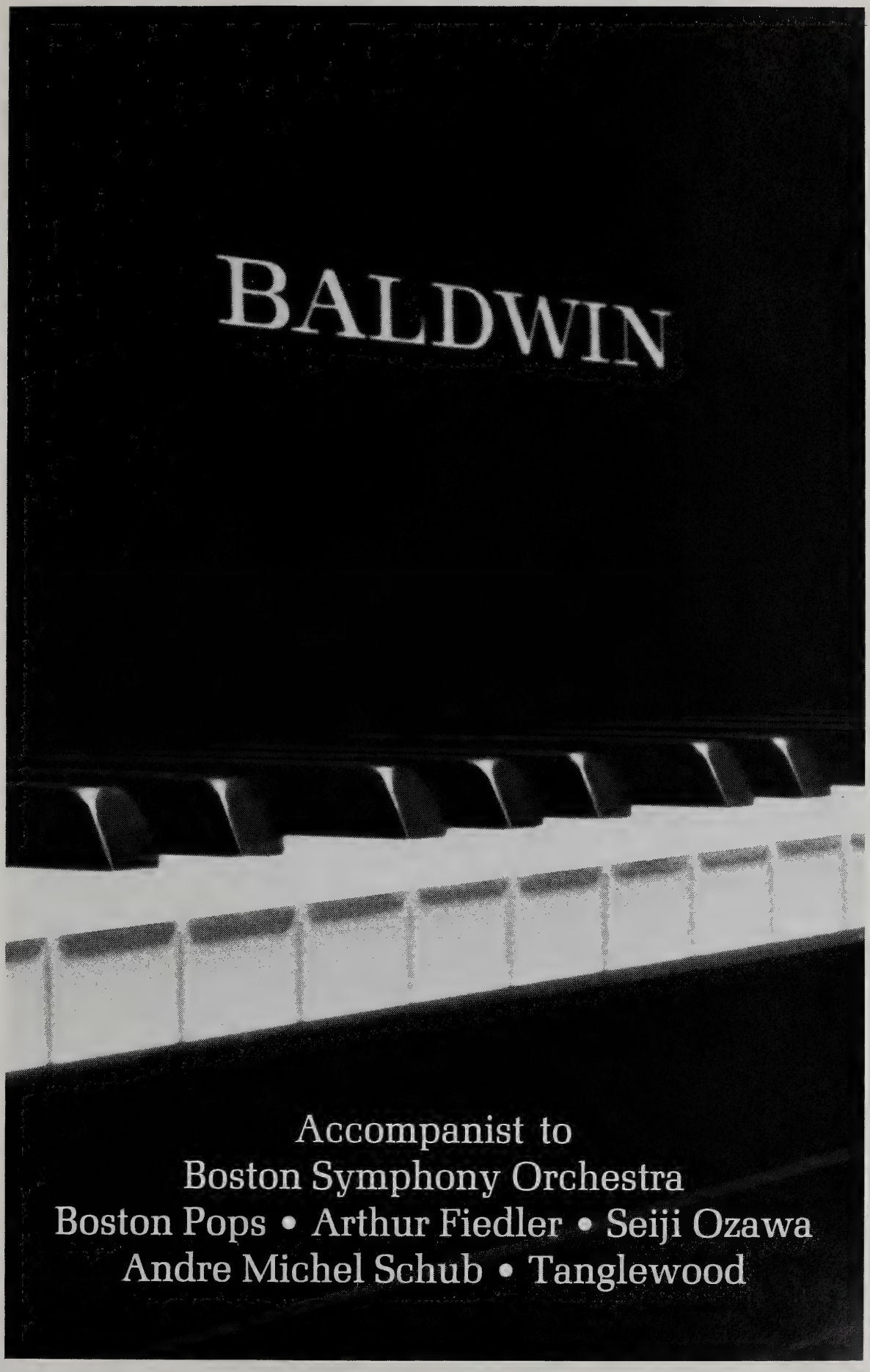
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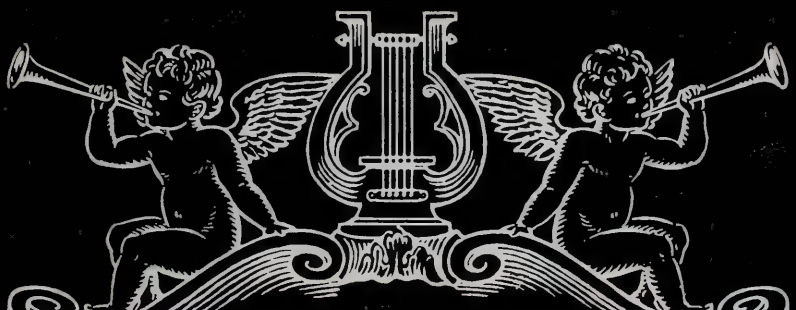
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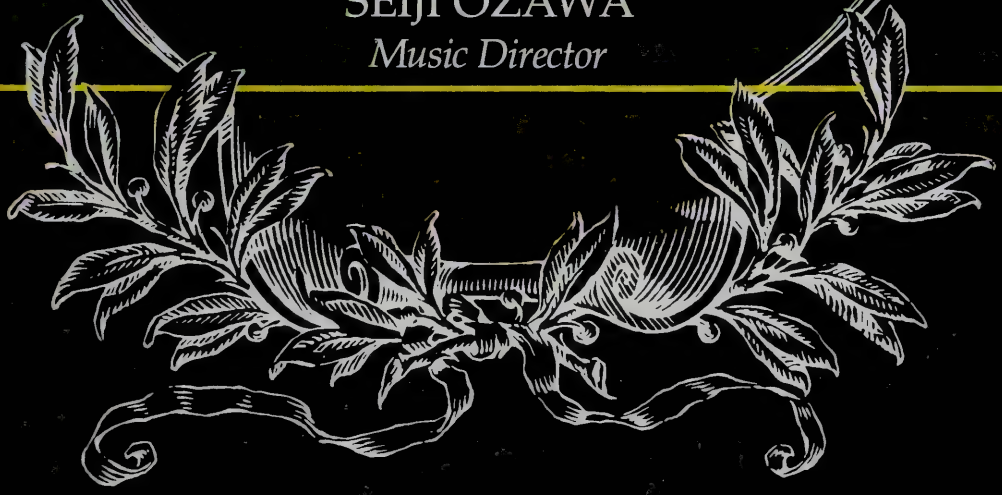


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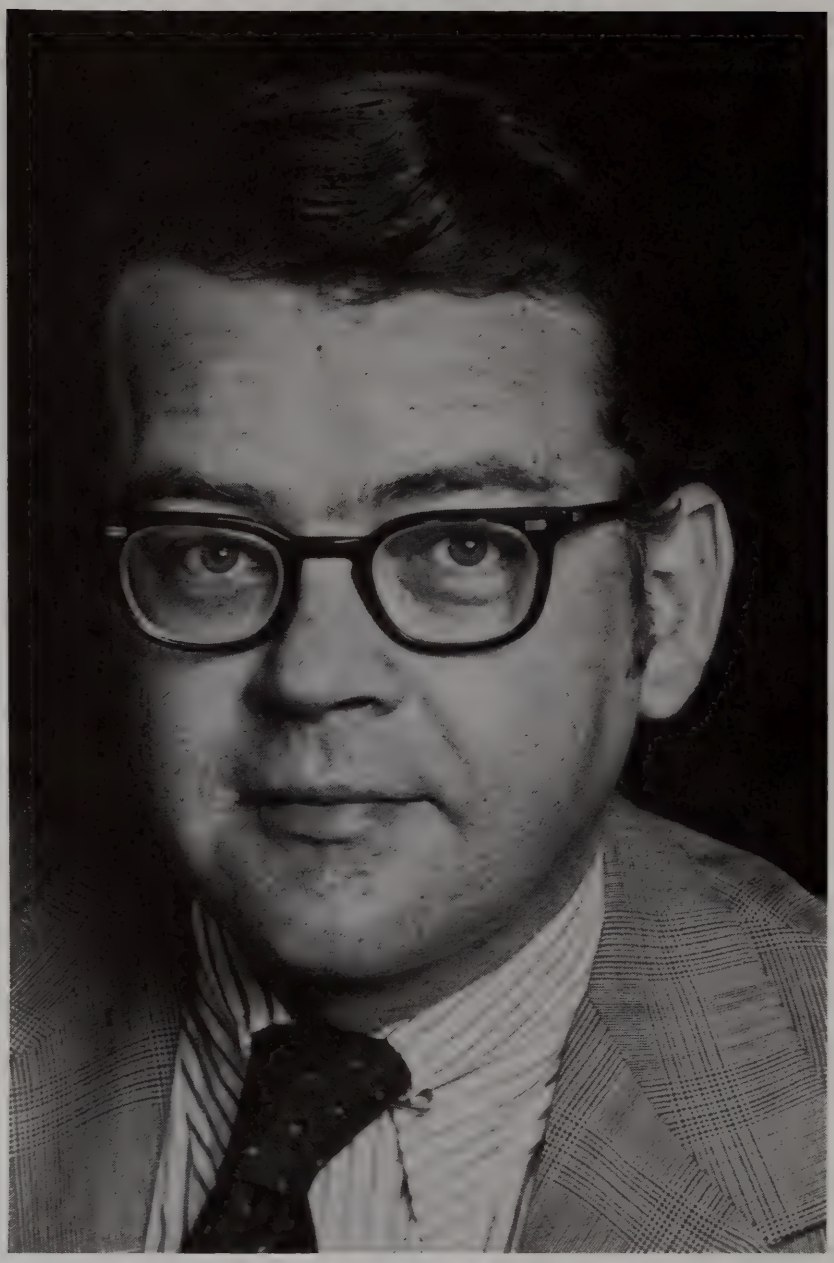
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Ninety-Sixth Season



Thursday, 21 April at 8:30
Friday, 22 April at 2
Saturday, 23 April at 8:30
Tuesday, 26 April at 7:30

SEIJI OZAWA, conductor

VIVALDI Concerto in C major for piccolo, P. 79

[Allegro]
Largo
Allegro molto
LOIS SCHAEFER

VIVALDI Concerto in F major for bassoon, P. 318

Allegro non molto
Andante
Allegro molto
SHERMAN WALT

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(Poem by Walt Whitman)

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FLORENCE QUIVAR, mezzo-soprano
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Raymond Sird
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Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

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Victor Yampolsky
Fahnestock chair
Marylou Speaker
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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings for Deutsche Grammophon include Berlioz's *Symphonie fantastique*, *La damnation de Faust*, and *Roméo et Juliette* (awarded a *Grand Prix du Disque)*. This spring, DG will release the Ozawa/BSO recording of Charles Ives's Fourth Symphony.

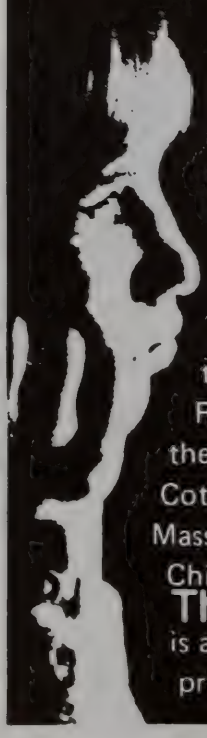


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Notes

Antonio Vivaldi

Concerto in C major for piccolo, P. 79 (F.VI,4)

Concerto in F major for bassoon, P. 318 (F.VIII,8)

Antonio Lucio Vivaldi was born in Venice on 4 March 1678 and died in Vienna on 26 or 27 July 1741 (only the date of his burial in St. Stephen's Cemetery — 28 July — is known). Dates and other circumstances of the composition or early performances of these two concertos are not established. The identifying P and F numbers refer respectively to the catalogues of Marc Pincherle and Antonio Fanna. Lois Schaefer played this same C major Piccolo Concerto at Tanglewood in 1967, Antonio Janigro conducting. Both concertos are scored for solo instrument with strings and figured bass. Jerome Rosen plays the harpsichord.

In his lifetime, Vivaldi enjoyed renown as a composer of instrumental, of opera, and of sacred music, as a violin virtuoso, and as a bit of a character. One hundred years after his obscure death — forty years ago it wasn't even known that he died in Vienna! — he was forgotten, as completely forgotten as could be. In the mid-nineteenth century, scholars began to rediscover him, but only as a by-product of burgeoning Bach research, for the German master had transcribed several works by his older Italian contemporary. A couple of pieces found their way into repertory, though in blown-up arrangements*. At the 200th anniversary of his death, scholars had some fair idea of who he was, but he was still not much of a name to the general public. In the late 1940s, the American violinist Louis Kaufman aroused interest by playing *The Four Seasons* on a CBS broadcast, a summer substitute in the slot occupied during the winter by the New York Philharmonic-Symphony.** But it was with the arrival of the long-playing record, that period, as someone observed, when a tape recorder seemed to be running 24 hours a day in Stuttgart, that Vivaldi came into his own once more. Or at least in part: an occasional performance of the *Gloria* aside, the vocal music is as neglected as ever.

The concertos, of which there are over 500, are, to be sure, everywhere. Many of them were written for performance at the Ospedale della Pietà, a Venetian orphanage for girls with which Vivaldi was associated from about 1704 until 1740, and which, like three other such establishments, I Mendicanti, Gli Incurabili, and L'Ospidaletto, was famous for the quality of the music there. Venice, as a seaport, the principal port of entry for trade with the Orient, as a place whose location put it always in the forefront of conflict with the Turks, was a city in which the care of orphans, foundlings, and unwanted illegitimate children was an important sub-industry. Before joining the Pietà as music master, Vivaldi had studied violin with his father, a musician at St. Mark's Cathedral, and had become a priest. Congenital angina pectoris, however, made it impossible for him to celebrate mass. His fame as a composer grew: his operas were in demand, his music was published in Amsterdam, the commission for the famous *Gloria* came from the court of Louis XV in Paris. He traveled to important musical cities like Dresden, for whose orchestra he wrote a series of inventive concertos. Over the years, though, his relations with the Pietà eroded, and in 1740 he elected to leave. We know nothing about that last journey, where he went first, what plans or hopes he entertained. And Europe just then was torn by the War of the Austrian Succession. His name appears

*Koussevitzky was fond of such an arrangement — actually one of the more modest in the genre — by Alexander Siloti of the Concerto in D minor, Opus 3, Nr. 11. The recording he made was for many years virtually the only one to be had of anything of Vivaldi's.

**Koussevitzky also played two of the *Seasons*, presumably in their original form: *Summer* in 1928 and *Spring* in 1936.



From Johann Christoph Weigel's Musicalisches Theatrum *(Nuremberg, 1722)*

in the Pietà account-books for the last time on 29 August 1740, and we next encounter Vivaldi in the Viennese burial-register for St. Stephen's parish, 28 July 1741. He died, according to the coroner's report, of an internal inflammation *(an Innrem Brand)*.

The two concertos on this program may have been written for girls at the Pietà or possibly for private patrons elsewhere. Vivaldi wrote more concertos for violin (or violins) than for anything else, but he was friendly to many other instruments, including those that have precious little other solo repertoire. The "Piccolo Concerto" is one of three for flautino, actually a sopranino recorder. And when, one wonders, listening to the on-and-on 16th-note figurations of the first movement, did Vivaldi think a player might breathe? For bassoon, then an instrument with only two keys, he wrote an astonishing 36 solo concertos (plus a single movement of a 37th, a double concerto for bassoon with oboe, and a bassoon arrangement of an oboe concerto*). Many of these works showed up in private collections that made their way into the Turin National Library earlier in this century. One of the title pages indicates that the music was written "for Gioseppino Biancardi or bassoon." Perhaps this virtuoso, whose name was synonymous with bassoon, is the ghostly presence behind many of these concertos. On the other hand, a visitor to the Pietà reported that there is "no musical instrument so large as to daunt the girls," and perhaps at some time that institution had a student extraordinarily skilled — and she would have had to be — on the bassoon.

— Michael Steinberg



Antonio Vivaldi, sketched by P.L. Ghezzi, 1723

*The F major Bassoon Concerto on this program also exists in an arrangement by Vivaldi for oboe.

Roger Sessions
When Lilacs Last in the Dooryard Bloom'd

Roger Huntington Sessions was born in Brooklyn, New York, on 28 December 1896 and now lives in Princeton, New Jersey. When Lilacs Last in the Dooryard Bloom'd, *commissioned by the University of California at Berkeley in commemoration of the 100th anniversary of its foundation, was completed in Princeton on 2 January 1970. Sessions has dedicated the score to the memory of Martin Luther King, Jr. and Robert F. Kennedy. The first performances were given on 23 and 24 May 1971 in Alfred Hertz Hall on the Berkeley campus, Michael Senturia conducting, with the University Symphony Orchestra, the University Chorus, the Repertory Chorus, soprano Helene Joseph, contralto Stephanie Friedman, and baritone Allen Shearer. The cantata was heard here when two performances were given at a single concert sponsored by the Fromm Music Foundation at Harvard on 24 March 1975 in Sanders Theater, Cambridge: Michael Senturia conducted the Harvard University Choir, John Ferris, conductor, soprano Diana Hoagland, mezzo-soprano D'Anna Fortunato, and baritone Alan Baker.*

The cantata calls for soprano, contralto, and baritone solos, mixed chorus, and an orchestra of piccolo, two flutes (one doubling alto flute), two oboes, English horn, E flat clarinet, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, three trombones, bass tuba, strings, kettledrums, vibraphone, xylophone, marimba, glockenspiel, tamtams, tenor drum, suspended cymbal, maracas, woodblock, whip, bass drum, tambourine, military drum, tambourin provencal, cymbals, snare drum, Chinese drum, triangle, and claves.

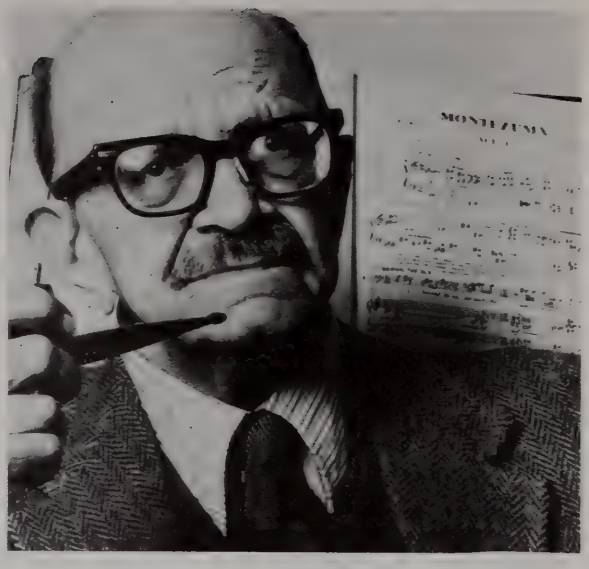
When Roger Sessions composed *When Lilacs Last in the Dooryard Bloom'd,* he used a copy of *Leaves of Grass* that he bought at the Harvard Coop in 1911. He was fourteen, and a freshman at the college. Though born in Brooklyn, he is by temperament and heritage a New Englander who refers to Hadley, Massachusetts as "my ancestral hangout." Having started piano with his mother at four, he began composing at twelve, and a year later he had written his first opera *Lancelot and Elaine.* About then he was also ready to admit his vocation to his parents:

"I suppose they were a little anxious about such a decision, and so, surreptitiously, they asked the advice of a lot of musicians, including Humperdinck, who was in New York at the time. My father was going to see Puccini but he didn't succeed. I heard, years later in Italy, that Puccini had told a story of having been asked to see the music of a young boy in America and to advise his parents whether he ought to go on with it. He paced the floor all night and decided he couldn't take that responsibility, so he called off the appointment. I don't know whether it was I or not but I assume it was, because Puccini did call off the appointment."

The reports being "generally favorable," Sessions did go on, first, at Harvard with Archibald Davison and Edward Burlingame Hill, then, because outbreak of war interfered with a plan to go to Maurice Ravel in Paris, at Yale with Horatio Parker. As an instructor at Smith College, sure that he knew too little, he continued his education through books by Cherubini and d'Indy, and after that — crucially — by going to study with Ernest Bloch. Soon after, he became Bloch's assistant at the Cleveland Institute of Music and eventually succeeded him as Director. In 1923, he composed incidental music for Andreyev's *Black Maskers,* the first score to make a reputation for him. From 1925 until 1933, thanks to a series of grants and prizes, he lived in Paris, Berlin, and Florence, composing, among other works, his First Symphony, given its world premiere here by Serge Koussevitzky exactly fifty years ago, on 22 and 23 April 1927, and his Piano Sonata No. 1. During a six-month visit to New York in 1928, he became co-founder and co-director of the

famous Copland-Sessions new-music concerts.

When he returned for good in 1933, Sessions resumed his second career as teacher, to become the most important American teacher of composition in the last forty years: Leon Kirchner, Milton Babbitt, Hugo Weisgall, Vivian Fine, David Diamond, Edward T. Cone, Earl Kim, Andrew Imbrie, Donald Martino, John Harbison, and Fred Lerdahl are among his pupils. He worked briefly in New York and at Boston University, joined the Princeton faculty in 1935, spent seven years at the University of California at Berkeley, and eventually returned to Princeton, retiring in 1965. He has written several books as well as countless articles and reviews. In 1968-69, he was Charles Eliot Norton professor at Harvard, and in 1974, the Pulitzer Prize committee, coming belatedly to its senses, awarded Sessions — and, for the same reason, Duke Ellington — a special citation. He still teaches composition at the Juilliard School and has written nearly half his music in the last twenty years. His catalogue includes eight symphonies, three concertos, two operas, *The Trial of Lucullus* and *Montezuma* (the latter produced last year by Sarah Caldwell), the huge *scena* for soprano and orchestra, *The Idyll of Theocritus*, chamber music for various combinations, three piano sonatas, a sonata for violin. He is now working on his Ninth Symphony, "something I regard with both lack of superstition and lack of pretension."



Roger Sessions

Cafe Marliave

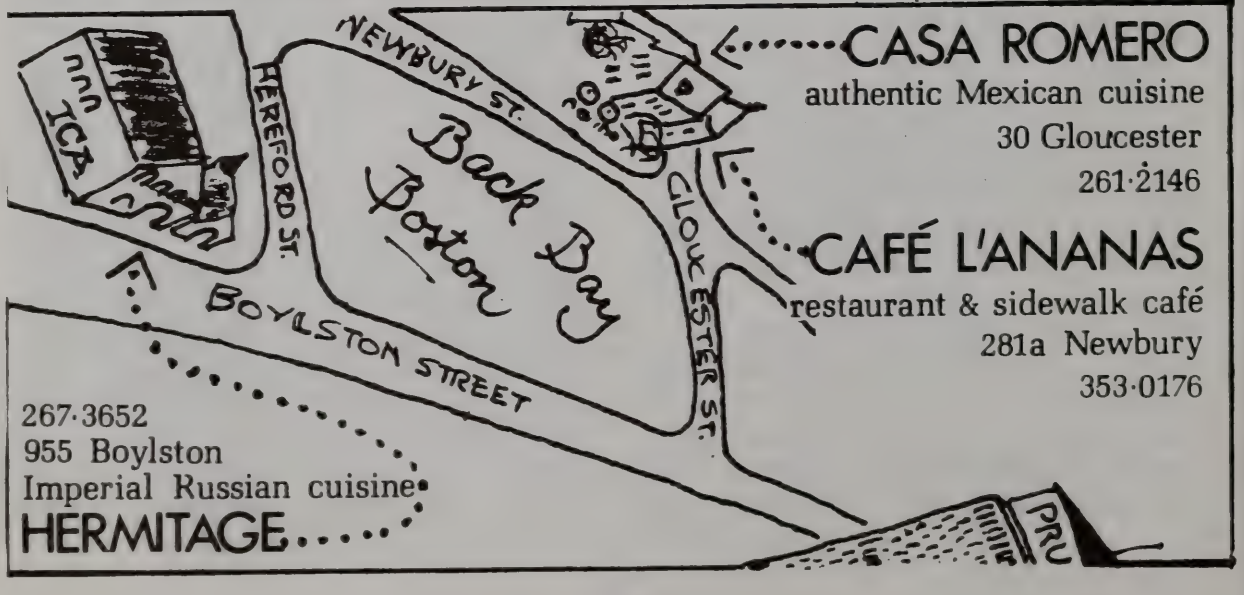


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His music is dense, active, highly energetic (in the intellectual sense as well as the physical). Almost nothing in it is neutral, and even accompanying figures are apt to be so specific as to take on a vivid life of their own. It throws events at you at a tremendous rate and it is, as John Harbison has put it, all "abundance and sublime wilfulness." Its style has changed over the years, there being nothing left now of the Stravinskian surface of the 1927 Symphony, but those characteristics have not. And the work is, at its center, profoundly traditional in rhythm and phrasing, in the tensions and releases of its arching melodies, in its passionate commitment to what Sessions likes to call "the long line," in its expressive and ethical intent.

The Whitman cantata continues a series of elegies begun with the Adagio of the Second Symphony, during whose writing the death of President Roosevelt occurred, and including the Piano Sonata No. 3, which is the composer's response to the death of President Kennedy, and the Canons for String Quartet, "written on the high seas" *in memoriam* Igor Stravinsky*. The way into the music is through the poem, as indeed the music is the way — or a way — into the words. The Civil War, in which Whitman served in the offices of the Paymaster, the Secretary of the Interior, and the Attorney-General, but also as a sort of nurse's aide and "consolant" in military hospitals, was a critical emotional experience in his life. He always wanted to put together a book in which he might gather that experience. It would be part mosaic, part history, he thought, but he never brought it about. *(Walt Whitman's Civil War,* edited by Walter Lowenfels — Alfred A. Knopf, 1960 — is something like a realization of the plan, based on letters, lectures, journalistic reports, poems, etc.) Abraham Lincoln was shot on 14 April 1865 and died early next day. When *Lilacs Last in the Dooryard Bloom'd* was the 46-year old Whitman's response to that death and to the progress of the funeral train as it made its way across the country to Springfield, Illinois. It was published that Fall in *Sequel to Drum-Taps* and was eventually incorporated in *Leaves of Grass**.

No American poet has been set to music more than Whitman: Bacon, Bliss, Bloch, Carter, Castelnuovo-Tedesco, Delius, Dello Joio, Hanson, Harris, Henze, Hindemith, Holst, Loeffler,

*These canons will be performed at the special convocation in honor of Roger Sessions at Boston University, Monday, 25 April, at 11 (see the announcement on page 33 of this program).

**Leaves of Grass* grew over a period of 37 years from twelve poems to nearly 400. In 1865, Whitman was fired from his clerkship in the Department of the Interior because Secretary James Harlan thought *Leaves of Grass* indecent.



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Schreker, Schuman, Valen, Vaughan Williams, Weill, make a very incomplete list of composers who have tackled his texts (and have sometimes, in turn, been undone by them). Sessions turned to Whitman for the first time in 1944, when he set *Turn O Libertad* for mixed chorus with piano duet. The sonorous "musicality" in Whitman is seductive. The sometimes inflated rhetoric is a potential trap, and the recklessly large-breathed, quasi-Biblical rhythms can present grave difficulties. And it is just there that Sessions is especially successful. His own art combines severity and control with the "abundance, sublime wilfulness, [and] Dionysian qualities" to which Harbison calls attention, and so, projecting the poetry now in simple chordal declamation, now in the long, high-arched melodies of which he is the master, he conveys wonderfully the feel and the variety of Whitman's lines. (Hindemith, in his setting of *When Lilacs Last in the Dooryard Bloom'd,* completed in April 1946 with Franklin D. Roosevelt in mind, rather strait-laces those lines, while Delius, in the lovely *Sea Drift,* delicately and tenderly responsive to the poet's emotional world, tends to let everything run awfully liquid.)

Sessions divides the text into three sections. The first presents the three symbols about which Whitman builds his poem — lilac, star, and thrush — and it is introductory in character, and very short. The second describes the progress of the funeral train: it is pageantry and catalogues, public poetry, though ending in the quiet of

"Sing on! sing on, you gray-brown bird! . . ."

The third is Whitman's loving contemplation of Death: its focal point — and in fact that of the whole poem and the whole cantata — is the Carol:

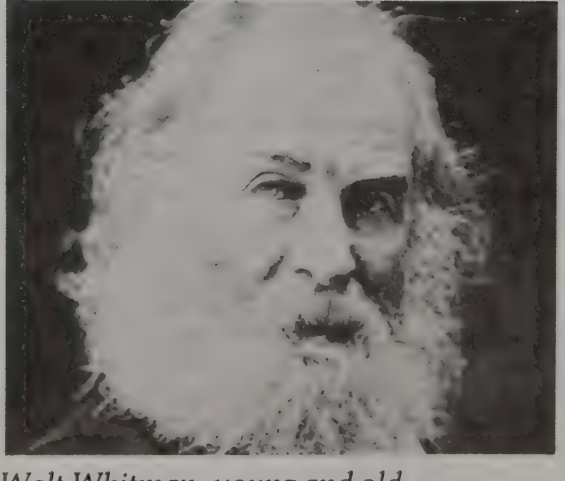
"Come, Lovely and soothing Death,
Undulate round the world, serenely arriving, arriving,
In the day, in the night, to all, to each,
Sooner or later, delicate Death."

For this moment, the composer reserves the sound of the solo contralto, a sound he has let us hear just once and briefly, in the second part, at the lines

"O how shall I warble myself for the dead one there I loved?
And how shall I deck my song for the large sweet soul that is gone?
And what shall my perfume be, to adorn the grave of him I Love?"

If you know the poem, you will notice that Sessions has made some cuts in the second and third parts of the cantata. Those parts of the poem, he points out, recapitulate and summarize, and that expressive and structural task is one he has chosen to turn over to the music itself, which can accomplish it even more powerfully and evocatively. (A few discrepancies in detail — "and" in place of "with," for instance — arose because Sessions was working from memory: some of these were later on caught and corrected, some were not.) From the beginning, Sessions establishes poetic and musical associations — of the figure flute and clarinet play in the first measure, for example, with the lilacs, or, more broadly, with April ("fourth-month" in





Walt Whitman, young and old

Whitman's Quaker-borrowed language) and Spring and renewal; of a characteristic sequence and flavor of harmonies with the star in the western sky; of the phrases for off-stage flute and piccolo, sometimes with xylophone, that evoke the song of the hermit thrush.

Were there the space for it, one could point to detail after detail in which that network of associations is elaborated; to the wonderfully fluid way in which the composer moves the text in and out among the voices of the chorus and the soloists; to the special moments, like the undulating, swaying violin music for the "sea-winds blown from east and west;" the vaulted melody with which the violins follow the phrase. "Night and day journeys a coffin;" the "tolling, tolling bells' perpetual clang;" the "glad serenades" and dances the poet proposes to Death, and the ecstasy in "I float this carol with joy, with joy to thee, O Death!"; the field after the battle and the obsessive, explosive returns to the word "suffer'd;" the mixture near the end, part doublings, part variants, of chorus and orchestra at "Yet each I keep, and all, retrievements out of the night;" the last phrase for bass clarinet, alto flute, trombone, clarinet, which does not cease so much as recede out of earshot . . .

— M.S.

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Whitman and music . . .

"But for the opera I could never have written *Leaves of Grass*," Walt Whitman once said. Another time he described his "method" in the construction of poems as "strictly the method of the Italian Opera." He had in mind not only the stage drama and vocal expressiveness of Rossini, Donizetti, Bellini, and Verdi, but their overtures, that had suggested to him an organizing principle for a new sort of poetry, unconventional, spontaneous, cadenced, and unrhymed. Few American poets have been as consciously and deeply indebted to music as Whitman. No other American poet, in turn, has had his work set to music by so many different hands and to such good effect.

As a journalist in Brooklyn during the 1840s Whitman often crossed over to New York in the evening to listen appreciatively enough to Mendelssohn's oratorio *St. Paul* and to performances by Henri Vieuxtemps, Ole Bull, and other foreign virtuosi. But for a while his "musical passion," as it called it, settled for homegrown and homelier manifestations: programs by itinerant family troupes — the Cheneys, the Hutchinsons, the Alleghanians, Amphions, Harmoneons, and the like — who for him exemplified "heart-singing" as opposed to "art-singing." He was moved by their renditions of *The Soldier's Farewell, My Mother's Bible, Lament of the Irish Emigrant, The Old Granite State*, and such sentimental and topical ballads. At the outset he favored this sort of music over "the agonized squalls, the lackadaisical drawlings, the sharp ear-piercing shrieks, the gurgling death-rattles" that had shaped his first impressions of grand opera, the rage of New York during the decade. Opera companies and lead singers from Paris, Milan, London, Havana, and New Orleans performed almost nightly during the season at Niblo's, Palmo's, the Broadway Theatre, the Park, the Bowery, Castle Garden, and the elegant new Astor Place.

Originally a narrow cultural nativist in such matters, after about a year of opera-going Whitman came around to conceding that foreign composers and performers exercised an elevating influence on American musical taste. Soon his opera reviews moved from tolerance to sophisticated enjoyment and finally to "passion." "Art-singing" and "heart-singing" were no longer opposed but had been made one and the same by the Italians. The music and drama of grand opera — rich, supple, expressive, liberating, and contemporary — had entered Whitman's sensibility and begun to shape his poetic program. His conversion became complete during the

The best of the bunch



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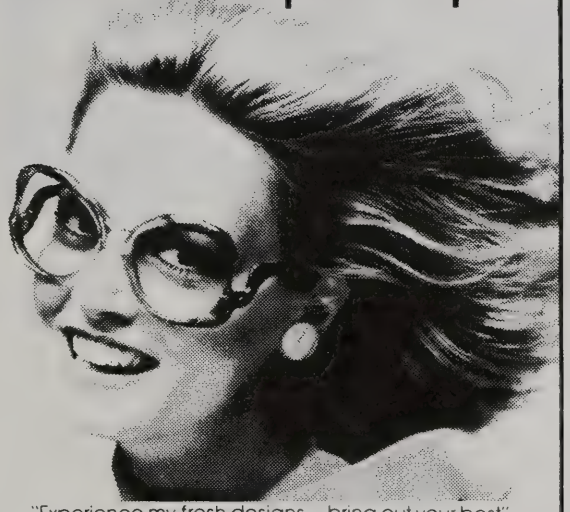
1852-1853 season when he attended all the New York performances of the great Marietta Alboni. "I hear the trained soprano," he was to write in *Song of Myself* in 1855, "she convulses me like the climax of my love-grip." Music had become for him the supreme "combiner, nothing more spiritual, nothing more sensuous, a god, yet completely human."

"I remember where I was stopping at the time," he recalled of Lincoln's assassination on April 14, 1865, "the season being advanced, there were many lilacs in full bloom. By one of those caprices that enter and give tinge to events without being at all a part of them, I find myself reminded of the great tragedy of that day by the sight and odor of these blossoms. It never fails." The President's coffin was banked with sprays of lilac. Written in intense emotion and with great speed during the weeks immediately following the tragedy (and first published that fall), *When Lilacs Last in the Dooryard Bloom'd* is one of the last of Whitman's major poems and among his fullest explorations in verse of the metaphors and formal latitudes of music. True, the death of Lincoln, an archangel in Whitman's imagination ("the sweetest, wisest soul of all my days and lands"), also evoked the conventional and thoroughly uncharacteristic *O Captain! My Captain!* To Whitman's disgust this became his most popular poem, a staple in recitations and school-readers. ("I say, Damn My Captain . . . I'm almost sorry I ever wrote the poem," he remarked in 1888. "It had certain emotional immediate causes for being: that's the best I can say for it myself.") But *When Lilacs Last in the Dooryard Bloom'd* did not lack fervent admirers from the start. "The most sweet and sonorous nocturne ever chanted," Swinburne called it — the terms he used acknowledge the poem's fundamentally musical feeling and structure. There are three main symbols or motifs: the Star (the slain president), the Lilac (the poet's tribute), and the Bird (voice of reconciliation and acceptance of "sane and sacred death"). Like musical themes they are developed in a manner roughly analogous to the sonata form.

— Justin Kaplan

Justin Kaplan, biographer of Mark Twain and of Lincoln Steffens, is writing a book on Walt Whitman.

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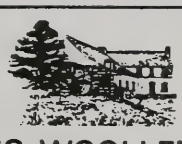
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WHEN LILACS LAST IN THE DOOR-YARD BLOOM'D

I

When lilacs last in the door-yard bloom'd,
And the great star early droop'd in the western sky in the night,
I mourn'd — and yet shall mourn with ever-returning spring.

O ever-returning spring! trinity sure to me you bring;
Lilac blooming perennial, and drooping star in the west,
And thought of him I love.

O powerful, western, fallen star!
O shades of night! O moody, tearful night!
O great star disappear'd! O the black murk that hides the star!
O cruel hands that hold me powerless! O helpless soul of me!
O harsh surrounding cloud, that will not free my soul!

In the door-yard fronting an old farm-house, near the white-wash'd palings,
Stands the lilac bush, tall-growing, with heart-shaped leaves of rich green,
With many a pointed blossom, rising, delicate, with the perfume strong I love,
With ev'ry leaf a miracle and from this bush
A sprig, with its flower, I break.

In the swamp, in secluded recesses,
A shy and hidden bird,
Solitary, the thrush,
The hermit,
Sings by himself a song.

Song of the bleeding throat!
Death's outlet song of life — (for well, dear brother, I know,
If thou wast not gifted to sing, thou would'st surely die.)

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II

Over the breast of the spring, the land, amid cities,
Amid lanes, and through old woods, where lately the violets peep'd from the ground,
Amid the grass in the fields, passing the endless grass;
Passing the yellow-spear'd wheat,
Passing the apple-tree blows of white and pink in the orchards;
Carrying a corpse to where it shall rest in the grave,
Night and day journeys a coffin.

Coffin that passes through lanes and streets,
Through day and night, with the great cloud darkening the land,
With the pomp of inloop'd flags, with the cities drap'd in black,
With the show of the States themselves, as of crape-veil'd women, standing,
With processions long and winding, and the flambeaus of the night,
With the silent sea of faces,
With the waiting depot, the arriving coffin, and the sombre faces,
And the dirges through the night, with the thousand voices rising strong and solemn;
Pour'd around the coffin,
The dim-lit churches and the shuddering organs,
And the tolling, tolling bells' perpetual clang;
Here! coffin that slowly passes,
I give you my sprig of lilac.

(Nor for you, for one, alone;
Blossoms and branches green to coffins all I bring:
For fresh as the morning — this will I carol a song for you, O sane and sacred death.

All over bouquets of roses,
O death! I cover you over with roses and early lilies;
But mostly and now the lilac that blooms the first,
With loaded arms I come, pouring for you,
For you, and the coffins all of you, O death.)

O western orb, sailing the heav'n!
Now I know what you must have meant,
As we walk'd up and down in the dark blue so mystic,
As we walk'd in silence the transparent shadowy night,
As I saw you had something to tell, as you bent to me night after night,
As you droop'd from the sky low down, as if to my side, (while the other stars all look'd on;)
As we wander'd together, I saw, ere you went, how full you were of woe;
As I stood in the cold, transparent night,
As I watch'd where you pass'd,
And my soul, in its trouble, sank.

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Sing on, there in the swamp!
O singer bashful and tender! I come — I understand you;
But a moment I linger — for the star, my departing comrade, holds me.

O how shall I warble myself for the dead one there I loved?
And how shall I deck my song for the large sweet soul that is gone?
And what shall my perfume be, to adorn the grave of him I love?

Sea-winds, blown from east and west,
Blown from the eastern sea, and blown from the western sea,
With these will I perfume the grave of him I love.

O what shall the pictures be that I hang on the chamber walls,
To adorn the burial-house of him I love?

Pictures of growing spring, and farms, and homes,
With the Fourth-month eve at sundown, and the gray smoke lucid and bright,
With floods of yellow gold of the gorgeous, indolent, sinking sun, burning, expanding the air;
With the fresh sweet herbage under foot, and the pale green leaves of the trees;
In the distance the flowing glaze of the river, with a wind-dapple here and there;
With ranging hills on the bank, with many a line against the sky, and shadows;
And the city at hand, with dwellings so dense, and stacks of chimneys,
And all the scenes of life, and the workshops, and the workmen homeward returning.

Lo! body and soul! this land!
Mighty Manhattan, with spires, and the sparkling and hurrying tides, and the ships;
This varied and ample land — the South and the North in the light — Ohio's shores, and flashing Missouri,
And ever the far-spreading prairies, cover'd with grass and corn.

Lo! the most excellent sun, so calm and haughty;
The violet and purple morn, with just-felt breezes;
The gentle, soft-born, measureless light;
The miracle, spreading, bathing all — the fulfill'd noon;
The coming eve, delicious — the welcome night, and the stars,
Over my cities shining all, enveloping man and land.

Sing on! sing on, you gray-brown bird!
Sing from the swamps, the recesses — pour your chant
Limitless out of the cedars and pines.

Sing on, dearest brother — warble your
Loud human song, with voice of uttermost woe.

O liquid, and free, and tender!
O wild and loose to my soul! O wondrous singer!
You only I hear yet the star holds me, (but will soon depart;)
Yet the lilac, with its mastering odor, holds me.



III

Now while I sat in the day, and look'd forth,
In the close of the day, with its light, and the fields of spring, and the farmer preparing his crops,
In the large unconscious scenery of my land, with its lakes and forests,
In the heavenly aereal beauty,
Under the arching heavens of the afternoon, and the voices of children and women,
The many-moving sea-tides, and ships how they sail'd,
And the summer approaching with richness, and the fields all busy with labor,
And the infinite separate houses, each with its daily usages;
And the streets, how their throbbings throbb'd, and the cities pent — lo!
Falling upon them all, and enveloping me with the rest,
Appear'd the cloud, appear'd the long black cloud;
And I knew Death, its thought, and the sacred knowledge of death.

Then with the knowledge of death as walking one side of me,
And the thought of death close-walking the other side of me,
And, as holding the hands of companions,
I fled forth to the hiding, receiving night,
Down to the shores of the water,
To the solemn shadowy cedars, and the ghostly pines so still.

And the singer so shy, receiv'd us comrades three;
And he sang what seem'd the carol of death, and a verse for him I love.
And my spirit tallied the song.

Come, lovely and soothing Death,
Undulate round the world, serenely arriving, arriving,
In the day, in the night, to all, to each,
Sooner or later, delicate Death.

Prais'd be the fathomless universe,
For life and joy, and for objects and knowledge curious;
And for love, sweet love — But praise! praise! praise!
For the sure-enwinding arms of cool-enfolding Death.

Dark Mother, always gliding near, with soft feet,
Have none chanted for thee a chant of fullest welcome?
Then I chant it for thee — I glorify thee above all;
I bring thee a song that when thou must indeed come, come unfalteringly.

Approach, strong Deliveress!
When it is so — when thou hast taken them, I joyously sing the dead,
Lost in the loving, floating ocean of thee,
Laved in the flood of thy bliss, O Death.

From me to thee glad serenades,
Dances for thee I propose, saluting thee — adornments and feastings for thee;
And the sights of the open landscape, and the high-spread sky, are fitting,
And life and the fields, and the huge and thoughtful night.

The night, in silence, under many a star;
The ocean shore, and the husky whispering wave, whose voice I know;
And the soul turneth to thee, O vast and well-veil'd Death,
And the body gratefully nestling close to thee.

Over the tree-tops I float thee a song!
Over the rising and falling waves — over the myriad fields, and the prairies wide;
Over the dense-pack'd cities all, and the teeming wharves and ways,
I float this carol with joy, with joy to thee, O Death!

To the tally of my soul,
Loud and strong kept up the grey-brown bird,
With pure, deliberate notes, spreading, filling the night.

Loud in the pines and cedars dim,
Clear in the freshness moist, and the swamp-perfume;
And I with my comrades there in the night.

While my sight unclosed,
As to long panoramas of visions.

And I saw askant the armies,
I saw, as in noiseless dreams, hundreds of battleflags;
Borne through the smoke of the battle, and pierc'd with missiles, I saw them,
And carried hither and yon through the smoke, and torn and bloody;
And at last for a few shreds left on the staffs, (and all in silence,)
And the staffs all splinter'd and broken.

I saw battle-corpses, myriads of them,
And the white skeletons of young men — I saw them;
I saw the debris and debris of all the slain soldiers of the war;
And we saw they were not as was thought;
They themselves were fully at rest — they suffer'd not;
The living remain'd and suffer'd — the mother suffer'd,
And the wife and the child, and the musing comrade suffer'd,
And the armies that remain'd suffer'd.

Passing the visions, passing the night;
Passing, unloosing the hold of my comrades' hands;
Passing the song of the hermit bird, and the tallying song of my soul,
Passing, I leave thee, lilac with heart-shaped leaves;
I leave thee there in the door-yard, blooming, returning with spring.
I cease from my song for thee;
From my gaze on thee in the west, communing with thee,
O comrade lustrous, with silver face in the night.

Yet each I keep, and all, retrievements out of the night;
For the sweetest, wisest soul of all my days and lands . . .
Lilac and star and bird, twined with the chant of my soul,
There in the fragrant pines, and the cedars dusk and dim.

Walt Whitman

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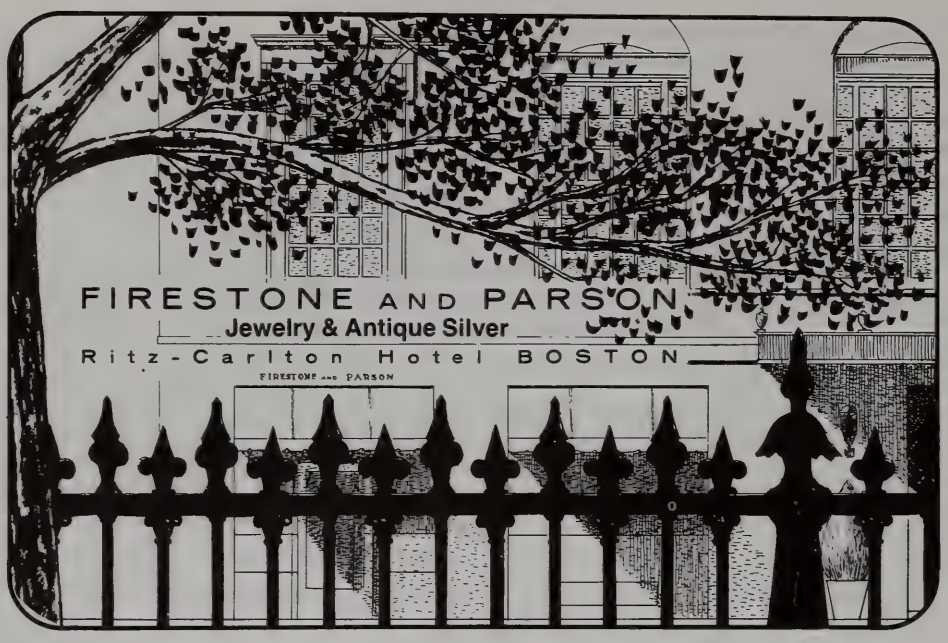
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Two excellent books on Vivaldi are Marc Pincherle's *Vivaldi: Genius of the Baroque* (Norton) and Walter Kolneder's *Antonio Vivaldi, his Life and Work* (University of California). There are very good recordings of the Piccolo Concerto by Sanvoisin with the Toulouse Chamber Orchestra (Seraphim — actually played on the *flautino* rather than the modern piccolo) and Hans Martin Linde with the Seiler Chamber Orchestra (Deutsche Grammophon Archiv). No recording of the F major Bassoon Concerto is currently in print.

Whitman's *Leaves of Grass* is available in many editions. The reprint of the 1855 edition, which of course does not include *When Lilacs Last in the Dooryard Bloom'd*, is worth having for its idiosyncratic introductory essay by Malcolm Cowley (Penguin paperback), and The Portable Walt Whitman, introduced by Mark van Doren, present a useful cross-section of Whitman's work (Viking, available in paperback). There is no book on Sessions, but Edward T. Cone's long interview with him in *Perspectives on American Composers*, from which the quotation on page 9 is taken, is extremely interesting (ed. Benjamin Boretz and Edward T. Cone, Norton paperback: an essay on Session's music by Andrew Imbrie, much of it fairly technical, is in the same volume). And you might find Sessions's Norton lectures, *Questions About Music*, of interest (Harvard, available in paperback). The *Lilacs* cantata being recorded for New World Records this month by the performers involved in these concerts. Two Sessions recordings of exceptional quality are those of the Violin Concerto, played by Paul Zukofsky, Gunther Schuller conducting the French Radio Orchestra (CRI) and of the Eighth Symphony and the Rhapsody for Orchestra, Frederik Prausnitz conducting the New Philharmonia (Argo, with works of Wallingford Riegger and Thea Musgrave).

— M.S.

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ESTHER HINDS

Soprano Esther Hinds made her debut with the New York City Opera as the First Lady in *The Magic Flute*. In 1974, she was Donna Elvira in *Don Giovanni* and Micaela in *Carmen*, which she sang at the San Diego and Phoenix Opera Companies. She has also sung with Opera/South and the Cincinnati Opera. Her other roles include Ariadne at Juillard, Cio-Cio-San in *Madama Butterfly* with the Houston Opera, the Countess in *Le nozze di Figaro*, and Bess in *Porgy and Bess* with the Detroit and Hartford Symphonies. She has sung in concert and recital throughout the United States, Japan, Korea and has performed during summer months at the Aspen Music Festival under Walter Susskind and James Levine, at the Dartmouth Music Festival, has sung Opera at the University of Northern Colorado and concerts in the New York City Parks as soloist with the Municipal Symphony of New York. In 1975, she sang Handel's *Messiah* with the Syracuse Symphony and in July of that year sang at the Spoleto Festival's *Homage to Samuel Barber*. She also sang the role of Cleopatra, under Gian-Carlo Menotti at the American Opera Center, in the revised *Antony and Cleopatra*, by Samuel Barber.



FLORENCE QUIVAR

Florence Quivar is a member of both the Metropolitan Opera and the New York City Opera. She has sung with many of the major U.S. orchestras including performances of *Alexander Nevsky* with the Philadelphia Orchestra under Rostropovich; and with the Los Angeles Philharmonic under Rozhdestvensky. She has done Verdi's *Requiem* with the Los Angeles Philharmonic under Robert Shaw, and with the Cleveland Orchestra under Lorin Maazel and has also sung Mahler's Second Symphony in Cleveland. Shortly after her 1976 New York City Opera debut, Miss Quivar appeared with the Boston Symphony under Colin Davis in Handel's *Messiah* and then performed with the Washington and Metropolitan Operas in February.

In May, she will make her Canadian debut with Andrew Davis and the Toronto Symphony in Berlioz's *Romeo et Juliette*. She will also perform in the Cincinnati May Festival in Mendelssohn's *Elijah* conducted by James Levine. Miss Quivar sang the role of Serena in *Porgy and Bess* at last year's Cincinnati May Festival, and has recorded the work for London Records. In addition to the recording of *Porgy and Bess*, she has recently recorded Rossini's *Stabat Mater* with Thomas Schippers and the Cincinnati Symphony on Vox Records.



DOMINIC COSSA

Baritone Dominic Cossa was born in Jessup, Pennsylvania, to opera-loving parents who had emigrated from Perugia, Italy. Touring opera companies would visit nearby Scranton, and young Dominic heard his first opera at the age of four. However, as much as he loved music, he had no intention of pursuing it as a career and entered the University of Scranton to study psychology. It was after he had done graduate work in that subject that he heard of the Metropolitan Opera regional auditions. He knew no complete role, and had learned only a few arias, but he prepared *Eri tu* from *Un ballo in maschera* and entered the auditions. Although he had never studied voice, he finished third and caught the attention of one of the judges who had once sung with the Met. Anthony Marlowe wrote to Cossa praising his voice and Cossa decided to study with him. Three years later, he auditioned for the New York City Opera and was immediately offered a contract for the fall season. He made his European debut as Sharpless in *Madama Butterfly* in the Teatro Nuova in Milan, and then returned to the U.S. He was engaged by the Cincinnati Summer Opera, the San Francisco Spring Opera, the Fort Worth Opera, and many others, while at the same time learning the repertoire with the Metropolitan Opera Studio, after winning the Met's National Council Auditions. His Metropolitan Opera debut took place in 1970 and he has since appeared with that company as Figaro, in the *Barber of Seville*, Marcello in *La Boheme*, Mercutio, in *Romeo et Juliette*, and Valentin in *Faust*.



He has performed with both the New York City and Metropolitan Operas in Europe, and has performed with the Strasbourg Opera du Rhin, and the Dallas Symphony, as well as with the Opera Company of Philadelphia, the Chicago Symphony, the New Orleans and Vancouver Operas and the Greater Miami Opera Association. He was also invited to participate in the special Olympic Games production of *Il Barbiere di Seviglia* in Montreal, where he sang Figaro.

LOIS SCHAEFER

Lois Schaefer joined the Boston Symphony Orchestra in 1965. She studied at the New England Conservatory with Georges Laurent, who was for many years principal flute of the Boston Symphony. Before returning to Boston, she was assistant first flute in the Chicago Symphony and first flute of the New York City Opera Company. She has played in the RCA Victor Orchestra, orchestras of major breadcasting companies in the United States, and has been soloist with the Boston Pops, Chicago and Springfield Symphonies. Miss Schaefer is a member of the New England Harp Trio with BSO members Carol Procter and Ann Hobson.

SHERMAN WALT

Sherman Walt, Principal Bassoon, studied music at the University of Minnesota under the sponsorship of Dimitri Mitropolous, and the Curtis Institute, where his teachers included Ferdinand Del Negro, and Marcel Tabuteau. Before joining the Orchestra in 1952, he was principal bassoon of the Chicago Symphony. Mr. Walt teaches at Boston University, where he is Professor of Music, and at the Berkshire Music Center at Tanglewood.

TANGLEWOOD FESTIVAL CHORUS

The Tanglewood Festival Chorus was formed under the joint auspices of the Berkshire Music Center and Boston University in 1970. The director since its foundation, John Oliver, is director of choral and vocal activities for Tanglewood, a member of the MIT faculty and director of the MIT Choral Society. The Festival Chorus made its debut at Symphony Hall in a 1970 performance of Beethoven's Ninth Symphony, and has since taken part in concerts directed by William Steinberg, Seiji Ozawa, Eugene Ormandy, Colin Davis, Arthur Fiedler, and Michael Tilson Thomas. Members of the chorus come from the Greater Boston area and from all walks of life, and they rehearse throughout the year. The Chorus's first appearance on records, in



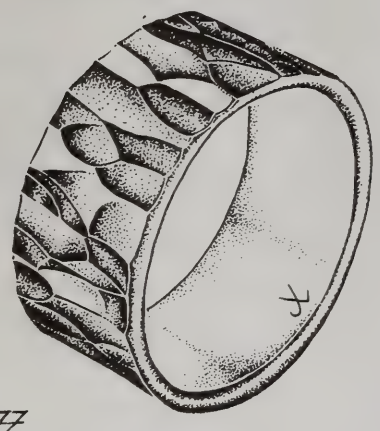
the Boston Symphony's *Damnation of Faust*, conducted by Seiji Ozawa, was nominated for a Grammy as the best choral recording of the year. They have recently recorded *20th Century American Choral Music* for DGG with John Oliver conducting.

Sopranos
Cynthia Armstrong
Deborah London Berg
Marie-Christine Casey
Susan Chapman
Victoria Clague
Margo Connor
Susan R. Cook
Lou Ann David
Kathrin Davidovich
Yvonne Frazier
Marilyn L. Haskel
Alice Honner
Beth Howard
Frances Kadinoff
Carole Stevenson Kane
Vivian LaMorder
Joyce Lucia
Virginia Lambert Mason
Betsy Moyer
H. Diane Norris
Joan Pernice
Nancy Peterson
Gail Ransom
Rhonda Rivers
Judith L. Rubenstein
Barbara A. Scales
Francec Schopick
Bette L. Snitzer
Ann K. Staniewicz
Jane Stein
Janet Wade
Pamela Wolfe

Altos
Mary Bennett
Anne Butler
Bette Carey
Elizabeth H. Colt
Mary Crowe
Catherine Diamond
Ann Ellsworth
June Fine
Roberta A. Gilbert
Thelma Hayes
Donna Hewitt
Beth Holmgren
Karol Hommen
Leah Jansizian
Alison D. Kohler
Dorothy Love
Sharron J. Lovins
Nina Saltus
Janet Shapiro
Amy Wing Sheridan
Lynne Stanton
Nancy Stevenson
Laurie Stewart
Florence A. St. George
Lisa Tatlock
Kathi Tighe
Susan Watson
Maria E. Weber
Mary J. Westbrook

Tenors
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Paul Blanchard
Sewell E. Bowers, Jr.
Albert R. Demers
Paul Foster
Robert Greer
Dean A. Hanson
Wayne Henderson
James P. Hepp
Jeffrey Hoffstein
Richard P. Howell
Kent Kornmeyer
Peter Krasinski
Gregg Lange
Henry L. Lussier, Jr.
Jack MacInnis
Al Newcomb
Ray Parks
Stephen Pietrantoni
Peter D. Sanborn
Robert W. Schlundt
William Severson
John Smith
Douglas Thompson

Basses
Peter Anderson
Mitchell Brauner
Neil Clark
John W. Ehrlich
Bill Good
Carl D. Howe
Daniel J. Kostreva
Henry Magno, Jr.
Martin Mason
Terry Melzer
Frank G. Mihovan
John P. Murdock
Jules Rosenberg
Peter Rothstein
Robert Schaffel
Eric Schwartz
Frank Sherman
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Pieter Conrad White
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THE BSO IN GENERAL: The Boston Symphony performs 12 months a year, in Symphony Hall and at Tanglewood. For information about any of the Orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Friday. Tickets for all Boston Symphony concerts go on sale 28 days prior to the concerts and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available 3 weeks before the concert. No phone orders will be accepted for these events.

FIRST AID FACILITIES for both men and women are available in the Ladies Lounge on the first floor next to the main entrance of the Hall. On-call physicians attending concerts should leave their names and seat locations at the switchboard.

WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will open at 12:15, with sandwiches available until concert time.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during the concerts.

LOST AND FOUND is located at the switchboard near the main entrance.

PUBLIC TELEPHONES AND AN ELEVATOR can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

COATROOMS are located on both the first and second floors in the corridor on the first violin side, next to the Huntington Avenue stairways.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the Orchestra, and makes your seat available to someone who wants to attend the concert. You will receive a tax deductible receipt as acknowledgement for your contribution.

LATE COMERS are asked to remain in the corridors until they can be seated by ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are requested to do so between program pieces in order not to disturb other patrons.

RUSH SEATS: There is a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (Subscription concerts only). The Rush Tickets are sold at $1.50 each (one to a customer) in the Huntington Avenue Lobby on Fridays beginning at 10 am and on Saturdays beginning at 6 pm.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony are heard in many parts of the United States and Canada by delayed broadcast. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEH-FM (Bangor 90.9), WHEA-FM (Portland 90.1), WAMC-FM (Albany 90.3), and WFCR-FM (Amherst 88.5). Saturday evening concerts are also broad-

cast live by WGBH-FM, WMEH-FM, WHEA-FM, WCRB-AM & FM (Boston 102.5 FM: 1330 AM), WFCR-FM and WPIB-FM (Providence 105.1). The majority of the Tuesday evening concerts are broadcast live by WGBH-FM, WAMC-FM, and WFCR-FM.

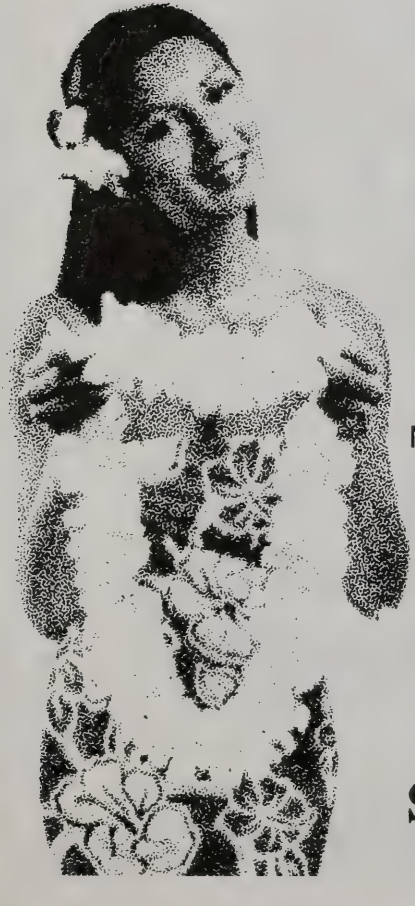
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Sessions: Piano Sonata No. 1
Russell Sherman, piano
Sonata for Violin
Joseph Silverstein, violin

Thursday, 28 April — 7:30-9:15
Thursday '10' series
Friday, 29 April — 2-3:45
Saturday, 30 April — 8:30-10:15
SEIJI OZAWA conducting:
Mahler: Symphony No. 3
Birgit Finnila, contralto
New England Conservatory Chorus,
Lorna Cooke DeVaron, conductor
Boston Boy Choir,
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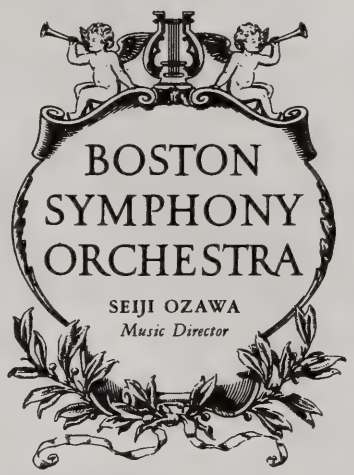


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Monday, April 25 at 11:30 am at the Concert Hall, Boston University: A special convocation—with music by Roger Sessions—for the awarding of an honorary doctorate in music, by the trustees of Boston University, to Roger Sessions. Sarah Caldwell will speak. (Open Free to the Public.)

Share in the Celebration and Take the Opportunity to Meet Roger Sessions.

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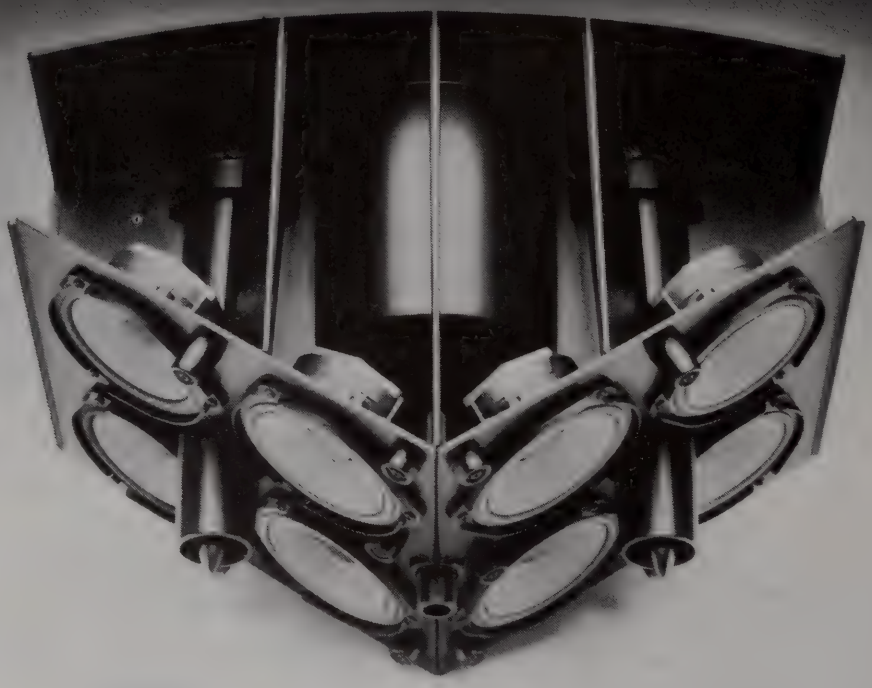
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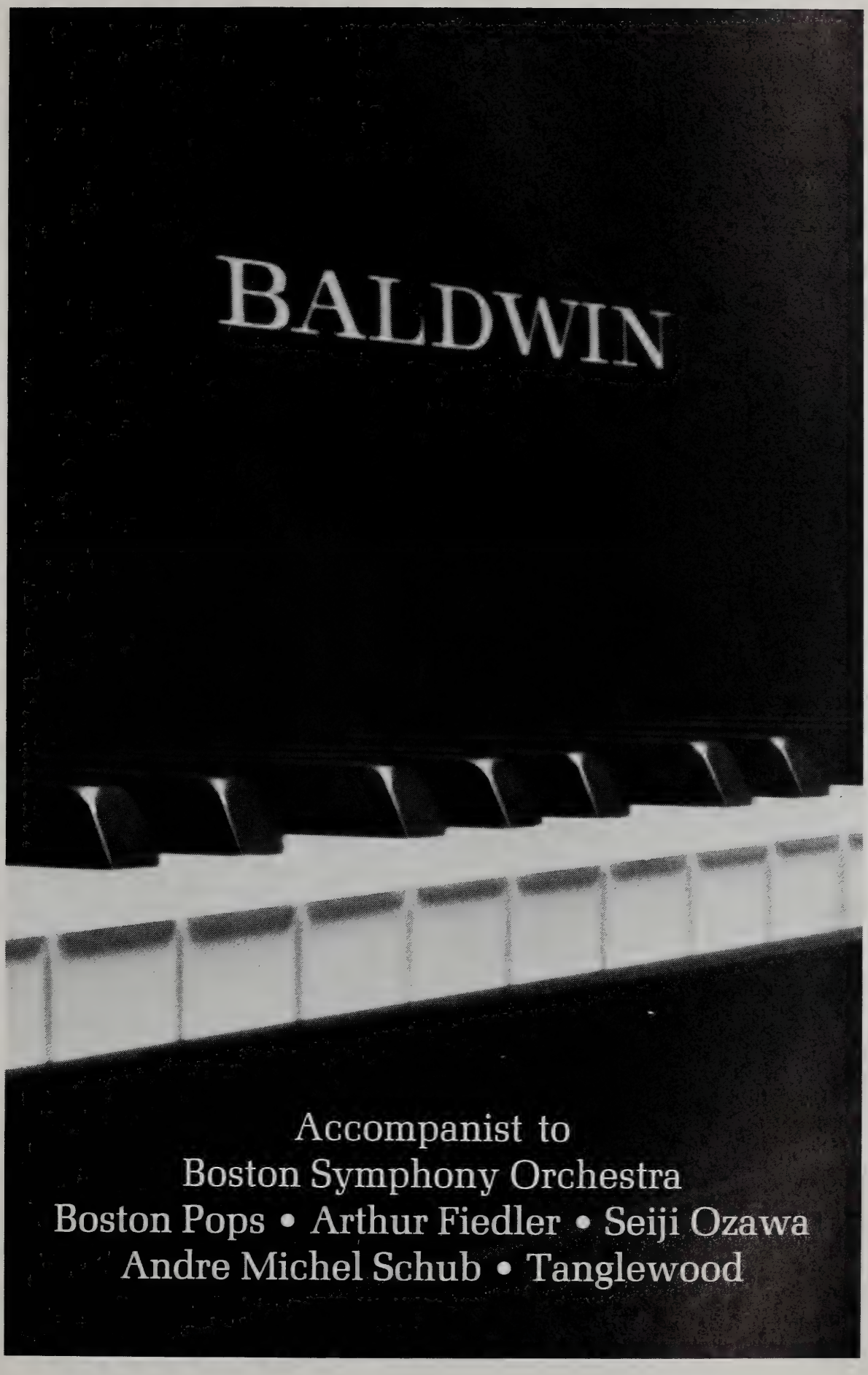
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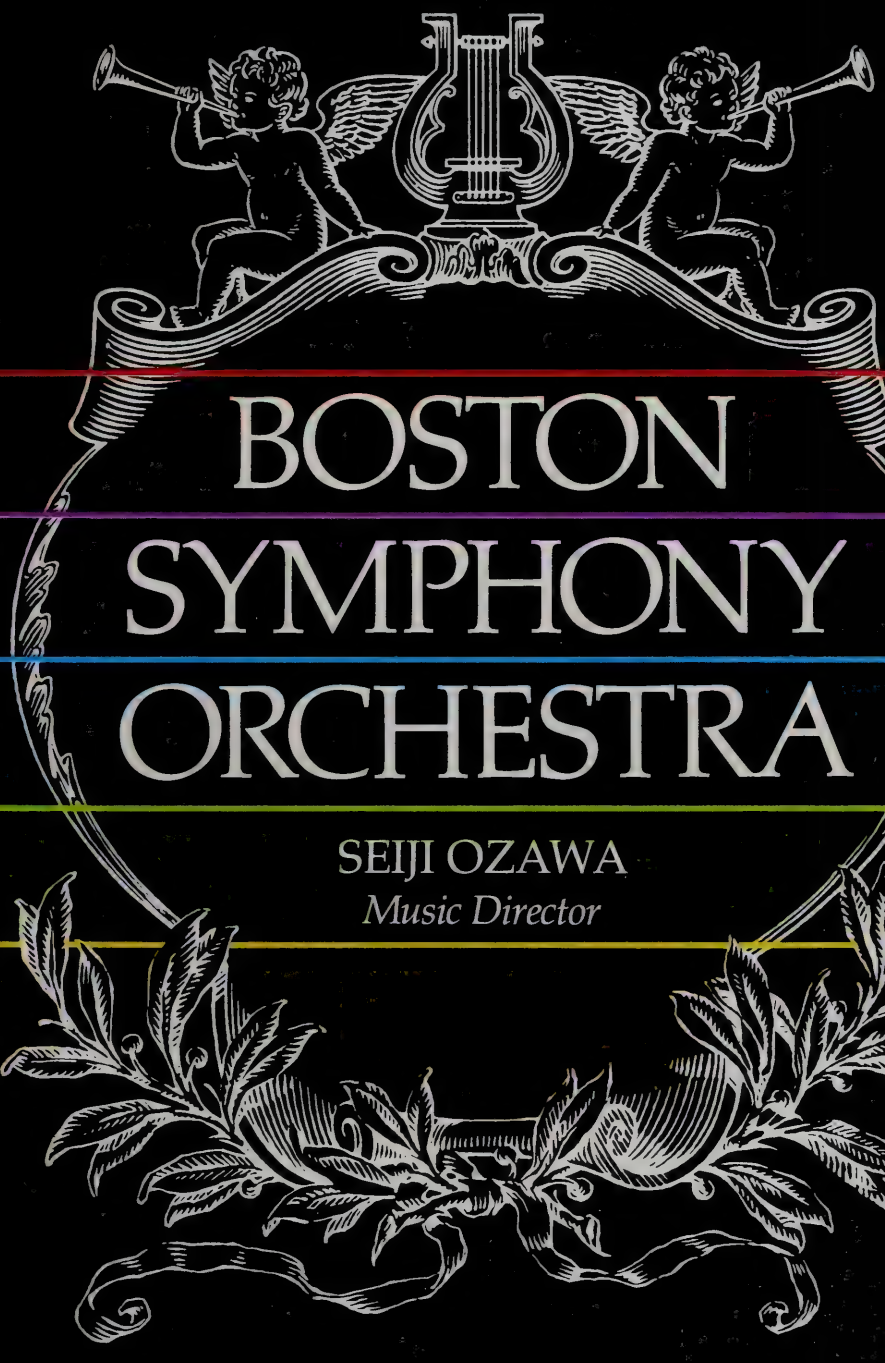
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SEIJI OZAWA
Music Director

96th SEASON

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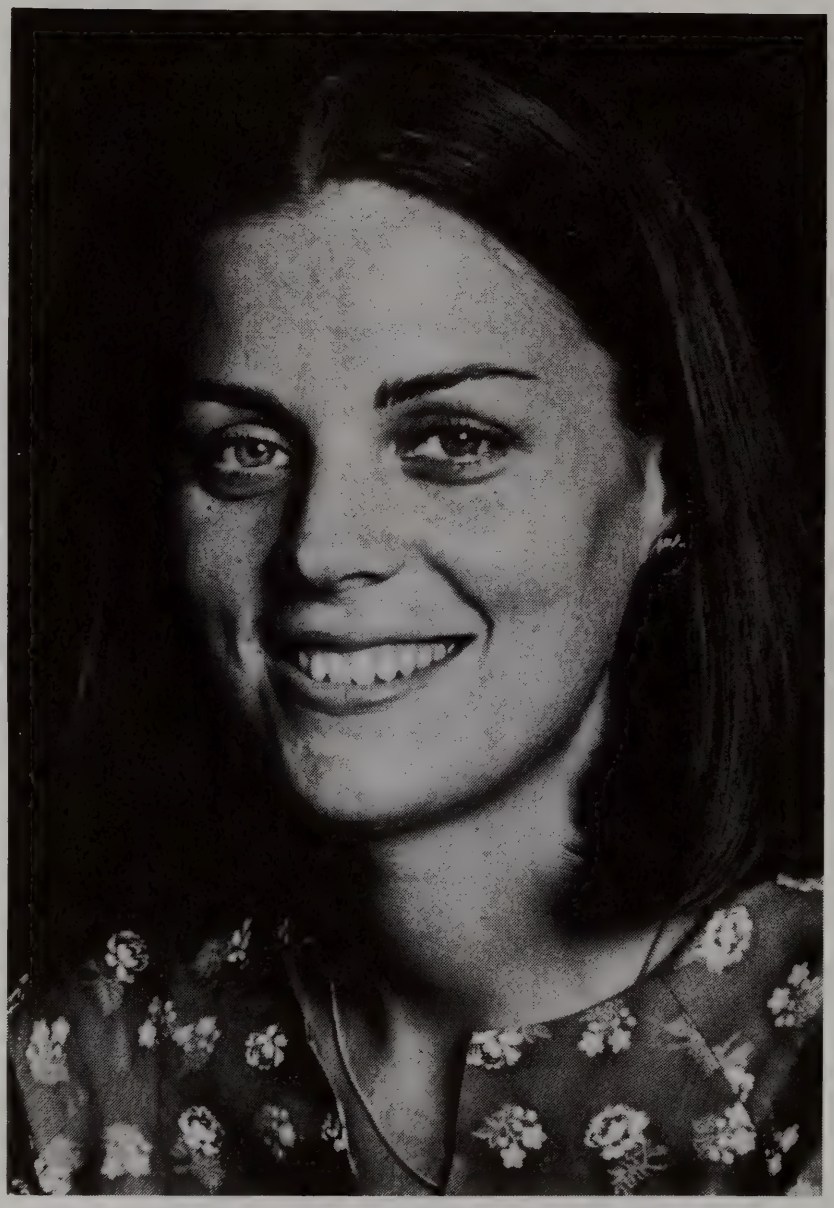
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Colin Davis, *Principal Guest Conductor*
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Ninety-Sixth Season



Thursday, 28 April at 7:30
Friday, 29 April at 2
Saturday, 30 April at 8:30

SEIJI OZAWA, conductor

MAHLER Symphony No. 3

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1. Kräftig. Entschieden.
 Forceful. Decisive.

Second Part

2. Tempo di Menuetto. Sehr mässig. Ja nicht eilen! Grazioso.
 In minuet tempo. Very moderate. On no account hurry! Graceful.
3. Comodo. Scherzando. Ohne Hast.
 Easy-going. Jesting. Without haste.
4. Sehr langsam. Misterioso. Durchaus *ppp*.
 Very slow. Mysterious. *ppp* throughout.
 (words by Nietzsche)
5. Lustig im Tempo und keck im Ausdruck.
 Cheerful in tempo and jaunty in expression.
 (words from *The Boy's Magic Horn)*
6. Langsam. Ruhevoll. Empfunden.
 Slow. Peaceful. Deeply felt.

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Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
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Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
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Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
Michael Vitale
Darlene Gray
Ronald Wilkison
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
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George Humphrey
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Cellos
Jules Eskin
Philip R. Allen chair
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Mischa Nieland
Jerome Patterson
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Joel Moerschel
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William Rhein
Harold D. Hodgkinson chair
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John Barwicki
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Lawrence Wolfe
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Doriot Anthony Dwyer
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James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
William Gibson

Tuba
Chester Schmitz

Timpani
Everett Firth
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Seiji Ozawa, Music Director

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973 and is the thirteenth conductor to head the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria, in 1935, and graduated from the Toho School of Music in Tokyo with first prizes in composition and conducting. When he won first prize at the International Competition of Conducting at Besancon, France, shortly after his graduation, one of the judges of the competition was the late Charles Munch, then Music Director of the Boston Symphony, who invited him to study at Tanglewood during the following summer. Mr. Ozawa's association with the Orchestra began during that session of the Berkshire Music Center as a student of conducting in 1960.

Beginning with the summer of 1964, Mr. Ozawa was for five seasons Music Director of the Ravinia Festival, and at the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons to devote his time to study and guest conducting.

In 1970 Mr. Ozawa became Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles he held concurrently with his position as Music Director of the Boston Symphony until he resigned them in the spring of 1976. (He will be Honorary Conductor in San Francisco for the 1976-77 season).

Mr. Ozawa's recordings for Deutsche Grammophon include Berlioz's *Symphonie fantastique, La damnation de Faust,* and *Roméo et Juliette* (awarded a *Grand Prix du Disque).* This spring, DG will release the Ozawa/BSO recording of Charles Ives's Fourth Symphony.

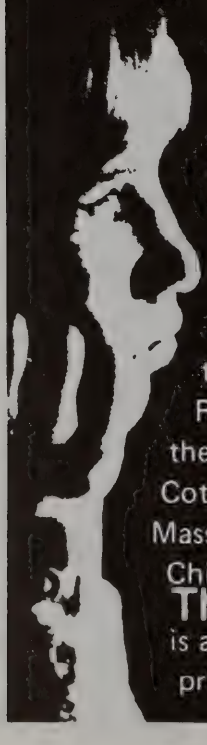


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Notes

Gustav Mahler
Symphony No. 3

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna, 18 May 1911. He did the main work on the Third Symphony in the summers of 1895, when he composed the second through sixth movements, and 1896, when he added the first. Two songs, Ablösung im Sommer (Relief in Summer) *and* Das himmlische Leben (Life in Heaven), *provide source material for some of the symphony, and they go back to about 1890 and February 1892, respectively. Mahler made final revisions in May 1899. The symphony was introduced piecemeal. Arthur Nikisch conducted the second movement, then presented as* Blumenstück (Flower Piece), *with the Berlin Philharmonic on 9 November 1896. Felix Weingartner gave the second, third, and sixth movements with the Royal Orchestra, Berlin, on 9 March 1897. With L. Geller-Wolter singing the alto solos, Mahler himself conducted the first complete performance at the Festival of the Allgemeiner Deutscher Musikverein in Krefeld on 9 June 1902, and the score was published that year by Josef Weinberger in Vienna. Ernst Kunwald introduced the Third Symphony in the United States at the Cincinnati May Festival, 9 May 1914. Richard Burgin conducted the first movement only at the Boston Symphony concerts of 18, 19, and 20 March 1943. On 19 and 20 January 1962, Burgin gave the complete work with the Chorus Pro Musica, Alfred Nash Patterson, conductor, and Florence Kopleff, contralto. The only Boston Symphony performances since then were given under Erich Leinsdorf's direction in September and October 1966 with the New England Conservatory Chorus, Lorna Cooke de Varon, conductor, the Boston Boychoir, John Oliver, conductor, and mezzo-soprano Shirley Verrett. The most recent performance in Boston was given on 22 January 1975: Gunther Schuller conducted the Symphony Orchestra and choruses of the New England Conservatory, and Janice Meyerson was the alto soloist.*

The score calls for four flutes (two doubling piccolo), four oboes (one doubling English horn), three clarinets (one doubling bass clarinet) and two high clarinets in E flat, four bassoons (one doubling contrabassoon), eight horns, four trumpets, posthorn, four trombones, bass- and contrabass-tuba, two harps, strings, and percussion including kettledrums, glockenspiel, snare drum, triangle, tambourine, bass drum, suspended cymbals, cymbal attached to the bass drum, tamtam, and birch brush.

"Any ass can see that," said Brahms when someone pointed out the resemblance of the big tune in the finale of his First Symphony to the one in Beethoven's Ninth. It is not recorded what Mahler said when someone — and someone must have — remarked on his beginning the Third Symphony with the Brahms First, as it were. That, too, any ass can see, and we know what Mahler thought of such asses (cf. his song about the ass, the cuckoo, and the nightingale — *Lob des hohen Verstandes (Praise of Lofty Intellect)* — composed in June 1896, midway through his work on the Third Symphony).* Mahler was neither forgetful nor a plagiarist, and more than forty years ago Donald Francis Tovey asserted the view then considered heterodox that "we cannot fall back upon the device of classifying Mahler as one of the con-

*Brahms, who looked at the score of Mahler's Second Symphony and found its scherzo to be a piece "bordering on genius," saw none of the Third. Mahler at this period always paid a summer visit to Brahms at Bad Ischl, close enough to his own house at Steinbach for a pleasant bicycle trip. *"Von Zeit zu Zeit seh ich den Alten gern* (From time to time I enjoy seeing the old man)," said Mahler, quoting Goethe's Mephistopheles on the subject of his visits to the Lord. "Gloomy and hating life," the old man was nonetheless friendly to Mahler, though impossible to draw out on music or any other subject of intellectual content. That he asked to have one of Mahler's scores sent to him was an amazing departure from his usual reserve.

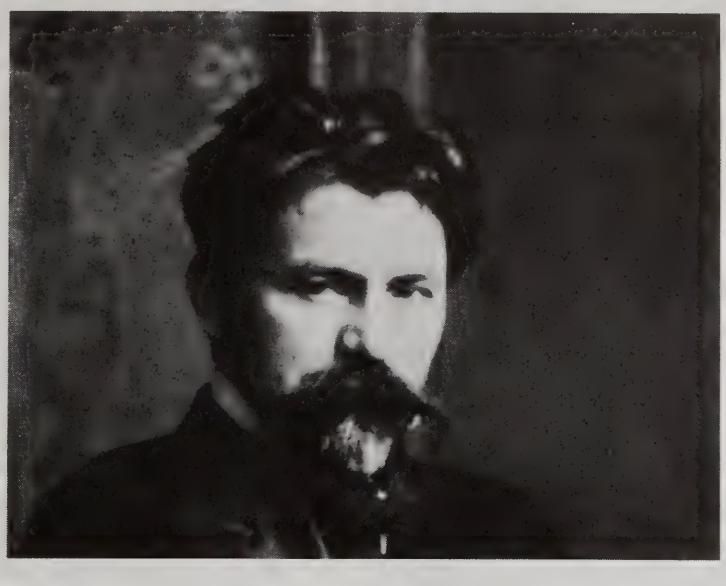
ductor-composers who have drifted into composition through the urge to display their vast memories as experienced conductors." No, this beginning is allusion and reference, both to a particular monument of the symphonic tradition and to a type of triumphal song. Mahler lived ambivalently in tradition, wanting at the same time to be part of it and, in Henry-Louis de la Grange's word, to "insult" it. The Third, the biggest of his symphonies as well as the most extraordinary in proportions and design, is the most massive of his insults.

When Mahler visited Sibelius in 1907 — he was then near to completing his Eighth Symphony — the two composers argued about "the essence of symphony," Mahler rejecting his colleague's creed of severity, style, and logic, by countering with "No, a symphony must be like the world. It must embrace everything." Twelve years earlier, while actually at work on the Third, he had remarked that to "call it a symphony is really incorrect, as it does not follow the usual form. The term 'symphony' — to me this means creating a world with all the technical means available."

The completion of the Second Symphony the previous summer had given him confidence: he was sure of being "in perfect control" of his technique. Now, in the summer of 1895, escaped for some months from his duties as principal conductor at the Hamburg Opera, installed in his new one-room cabin in Steinbach on the Attersee some twenty miles east of Salzburg, with his sister Justine and his friend Natalie Bauer-Lechner to look after him (this most crucially meant silencing crows, waterbirds, children, and whistling farmhands), Mahler set out to make a pantheistic world to which he gave the overall title *The Happy Life — A Midsummer Night's Dream* (adding "not after Shakespeare, critics and Shakespeare mavens please note"). Before he wrote any music, he worked out a scenario in five sections, entitled *What the forest tells me, What the trees tell me, What twilight tells me* ("strings only" he noted), *What the cuckoo tells me (scherzo),* and *What the child tells me.* He changed all that five times during the summer as the music began to take shape in his mind and, with a rapidity that astonished him, on paper as well. *The Happy Life* disappeared, to be replaced for a while by the Nietzschean *Gay Science* (first *My Gay Science).* The trees, the twilight, and the cuckoo were all taken out, their places taken by flowers, animals, and morning bells. He added *What the night tells me* and saw that he wanted to begin with the triumphal entry of summer, which would include an element of something Dionysiac and even frightening. In less than three weeks he composed what are now the second, third, fourth, and fifth movements. He went on to the Adagio and, by time his composing vacation came to an end on 20 August, he had made an outline of the first movement and composed two independent songs, *Lied des Verfolgten in Turm (Song of the Prisoner in the Tower)* and *Wo die schönen Trompeten blasen (Where the beautiful trumpets sound).* It was the richest summer of his life.

In June 1896, he was back at Steinbach. He had made some progress scoring the new symphony and he had complicated his life by an intense and stormy affair with a young, superlatively gifted dramatic soprano newly come to the Hamburg Opera, Anna von Mildenburg. He also discovered when he got to Steinbach that he had forgotten to bring the sketches of the first movement, and it was while waiting for them that he composed his little bouquet for critics, *Lob des hohen Verstandes.* In due course the sketches arrived, and Mahler, as he worked on them, gradually realized that the Awakening of Pan* and the Triumphal March of Summer wanted to be one movement instead of two. He also saw, rather to his alarm, that the first movement was growing hugely, that it would be more than

*Mahler was responsive to omens, and when a letter from Anna von Mildenburg arrived with P A N stamped prominently on the envelope, he was all set to take it as preternatural endorsement of his plan for the symphony. His rush dissipated when he looked again and saw that the letters were followed by the number 30, the whole standing for Post Amt Nummer 30, Post Office Number 30.







The first conductors of the Mahler Third:
Arthur Nikisch, who was the Boston Symphony's Music Director from 1889 to 1893 and returned here with the London Symphony in 1912;
Felix Weingartner, who first appeared in Boston with the New York Symphony in 1906 and later gained matinee idol status as conductor of the Boston Opera, 1912-14;
Gustav Mahler, who conducted Die Walküre, Don Giovanni, *and* Tristan und Isolde *here with the Metropolitan Opera in April 1908 and led a New York Philharmonic concert in Symphony Hall in February 1910.*

half an hour long, and that it was also getting louder and louder. He deleted his finale, *What the child tells me*, which was the *Life in Heaven* song of 1892, putting it to work a few years later to serve as finale to the Fourth Symphony. That necessitated rewriting the last pages of the Adagio, which was now the last movement, but essentially the work was under control by the beginning of August. *The Gay Science* was still part of the title at the beginning of the summer, coupled with what had become *A Midsummer Noon's Dream*, but in the eighth and last of Mahler's scenarios, dated 6 August 1896, the superscription is simply *A Midsummer Noon's Dream*, with the following titles given to the individual movements:

First Part: *Pan awakes. Summer comes marching in (Bacchic procession).*

Second Part: *What the flowers in the meadow tell me*
What the animals in the forest tell me
What humanity tells me
What the angels tell me
What love tells me

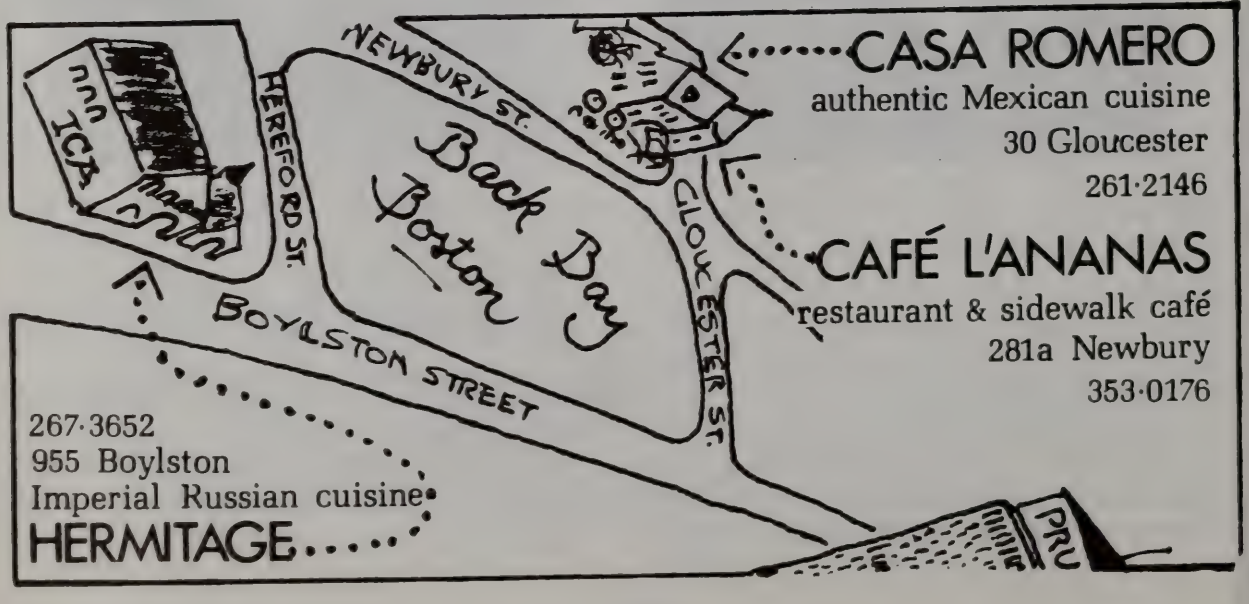
At the premiere, the program page showed no titles at all, only tempo and generic indications (see page 3). *"Beginning with Beethoven,"* wrote Mahler to the critic Max Kalbeck that year, "there is no modern music without its underlying program. — But no music is worth anything if you first have to tell the listener what experience lies behind it, respectively what he is supposed to experience in it. — And so yet again: *pereat* every program! — You just have to bring along ears and a heart and — not least — willingly surrender to the rhapsodist. Some residue of mystery always remains, even for the creator."

Writing at about the same time to the conductor Josef Krug-Waldsee, Mahler elaborated: "Those titles were an attempt on my part to provide non-musicians with something to hold on to, and with a signpost for the intellectual, or better, the expressive content of the single movements and of their relationships to each other and to the whole. That it didn't

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work (as, in fact, it could never work) and that it led only to misinterpretations of the most horrendous sort became painfully clear all too quickly. It's the same disaster that had overtaken me on previous and similar occasions, and now I have once and for all given up commenting, analyzing, all such expediences of whatever sort. These titles . . . will surely say something to you *after* you know the score. You will draw intimations from them about how I imagined the steady intensification of feeling, from the indistinct, unbending, elemental existence (of the forces of nature) to the tender formation of the human heart, which in turn points toward and reaches a region beyond itself (God).

"Please express that in your own language, without quoting those extremely inadequate titles, and that way you will have acted in my spirit. I am *very* grateful that you asked me [about the titles], for it is by no means inconsequential to me and for the future of my work how it is introduced into 'public life.' "

Words a program annotator quotes at his peril. But the climate has changed in these 75 years and today's audience is very much inclined to come to Mahler with that willingness to surrender for which he hoped. We do well to ignore the "Titan" claptrap Mahler imposed on his First Symphony years after its composition. When, however, we look at the titles in the Third Symphony, we are, even though they were finally rejected, looking at an attempt, or a series of attempts, to put into few words the material, the world of ideas, emotions, and associations that lay behind the choices Mahler made as he composed. We, too, can draw intimations from them, and then remove them as scaffolding we no longer need. And with that, let us turn to a brief look at the musical object Mahler left us.

The first movement accounts for roughly one third of the symphony's length. Starting with magnificent gaiety, it falls at once into a mood of tragedy — see-sawing chords of low horns and bassoons, the drumbeats of a funeral procession, cries and outrage. Mysterious twitterings follow, the suggestion of a distant quick march, and a grandly rhetorical recitative for the trombone. Against all that, Mahler poses a series of quick marches (the realization of what he had adumbrated earlier for just a few seconds), the sorts of tunes you can't believe you haven't known all your life and the sort that used to cause critics to complain of Mahler's "banality," elaborated and scored with an astounding combination of delicacy and exuberance. Their swagger is rewarded by a collision with catastrophe, and the whole movement — for all its outsize dimensions as classical a sonata form as Mahler ever made — is the conflict of the dark and the bright elements, culminating in the victory of the latter.

Two other points might be made. One concerns Mahler's fascination, not ignored in our century, with things happening



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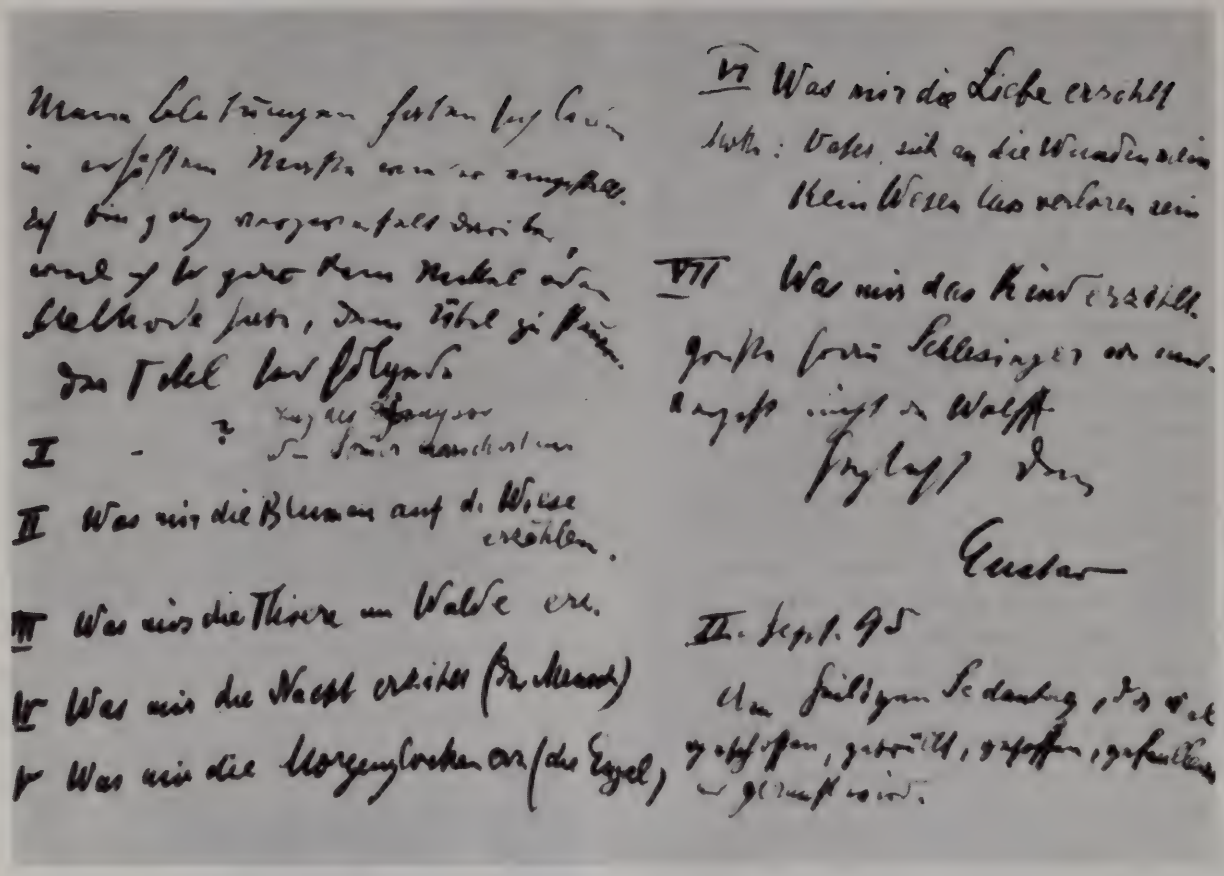
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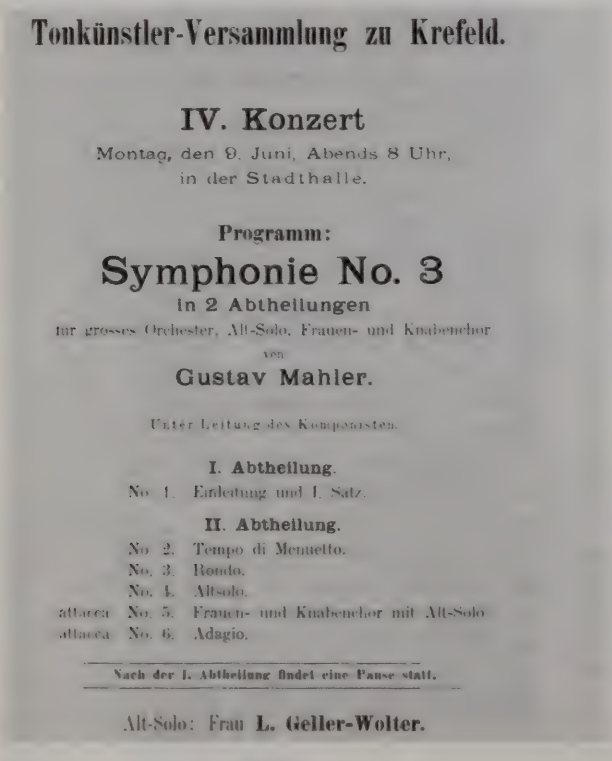
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From a letter of Mahler's to Natalie Bauer-Lechner, outlining the sixth of eight different sets of titles he devised between June 1895 and August 1896 for the movements of the Third Symphony. He sends greetings to Herr Schlesinger (right-hand column, fifth line): that is the 18-year old Bruno Walter before he changed his name.



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IV. Konzert

Montag, den 9. Juni, Abends 8 Uhr,
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Programm:

Symphonie No. 3

in 2 Abtheilungen

für grosses Orchester, Alt-Solo, Frauen- und Knabenchor

von

Gustav Mahler.

Unter Leitung des Komponisten.

I. Abtheilung.

No. 1. Einleitung und 1. Satz.

II. Abtheilung.

No. 2. Tempo di Menuetto.
No. 3. Rondo.
No. 4. Altsolo.
attacca No. 5. Frauen- und Knabenchor mit Alt-Solo
attacca No. 6. Adagio.

Nach der 1. Abtheilung findet eine Pause statt.

Alt-Solo: Frau **L. Geller-Wolter.**

Program of the first performance.



Anna von Mildenburg, the object of Mahler's passion at the time of the Third Symphony. Here she is as Brünnhilde in Die Walküre, *a role in which Mahler coached her and in which she made her debut in Hamburg.*

"out of time." The piccolo rushing the imitations of the violins' little fanfares is not beserk: she is merely following Mahler's direction to play "without regard for the beat." That is playful, but the same device is turned to dramatic effect when, at the end of a steadily accelerating development, the snare-drums cut across the oom-pah of the cellos and basses with a slower march tempo of their own, thus preparing the way for the eight horns in unison to blast the recapitulation into being. The other thing is to point out that several of the themes heard near the beginning will be transformed into the materials of the last three movements — fascinating especially when you recall that the first movement was written after the others.*

In the division of the work Mahler finally adopted, the first movement is the entire first section. What follows is, except for the finale, a series of shorter character pieces, beginning with the *Blumenstück*, the first music he composed for this symphony. It is a delicately sentimental minuet with access, in its contrasting section, to slightly sinister sources of energy. Curiously, it anticipates music not heard in the symphony at all, that is to say, the scurrying runs from the *Life in Heaven* song that was dropped from this design and finally made its way into the Fourth Symphony. Some time after he finished the music, Mahler noted with surprise that the bass part is *pizzicato* throughout. In the last measure, Wagner's *Parsifal* flower-maidens make a ghostly appearance in Mahler's Upper Austrian pastoral.

In the third movement, Mahler draws on his song *Ablösung im Sommer (Relief in Summer)*, whose text tells of waiting for Lady Nightingale to start singing as soon as the cuckoo is through. The marvel here is the landscape with posthorn, not only the lovely melody itself, but the way it is introduced (the magic transformation of the very "present" trumpet

*In the Fourth Symphony, too, Mahler artfully creates the illusion that the music he composed between 1899 and 1901 leads inevitably to a finale that had existed since 1892.

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into distant posthorn, the gradual change of the posthorn's melody from fanfare to song, the interlude for flutes, and, as Arnold Schoenberg points out, the accompaniment "at first with the divided high violins, then, even more beautiful if possible, with the horns." After the brief return of this idyll and before the snappy coda, Mahler makes spine-chilling reference to the "Great Summons" music in the Second Symphony's finale.

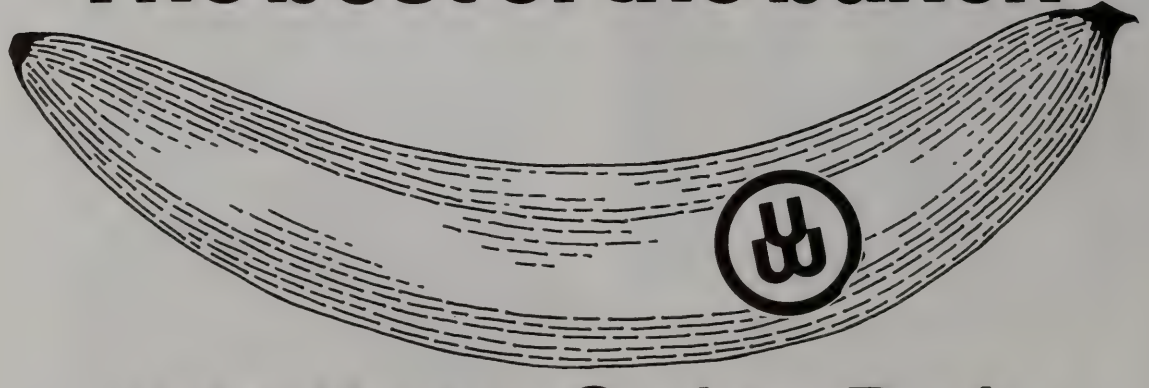
Low strings rock to and fro, the harps accenting a few of their notes, the see-sawing horn chords from the first pages return, and a human voice intones the *Midnight Song* from Friedrich Nietzsche's *Thus spoke Zarathustra* (see page 18). Each of its eleven lines is to be imagined as coming between the strokes of midnight. *Pianississimo* throughout, warns Mahler. The harmony is almost as static as the dynamics, being frozen in all but a few measures to a pedal D (the beginning and end, which frame that D in its own dominant, A, are exceptions, and so is the setting with solo violin of *"Lust tiefer noch als Ewigkeit* (Joy deeper still than heartbreak)."

From here, the music moves forward without a break, and as abruptly and drastically as it changed from the scherzo to Nietzsche's midnight, so does it change from that darkness to the bells and angels of the fifth movement. The text comes from *Des Knaben Wunderhorn (The Boy's Magic Horn)*, though the interjections of *"Du sollst ja nicht weinen* (But you mustn't weep)" are Mahler's own.* A three-part chorus of women's voices carries most of the text, though the contralto returns to take the part of the sinner. The boys' chorus, confined at first to bell noises, joins later in the exhortation *"Liebe nur Gott* (Only love God)**and for the final stanza. This movement, too, foreshadows the *Life in Heaven* that will not, in fact, occur until the Fourth Sym-

*_Des Knaben Wunderhorn_, published in three volumes between 1805 and 1808, widely read, discussed, criticized, and imitated, is a collection of German folk poetry, compiled in nationalist and Romantic fervor by two poets in their twenties, Clemens Brentano and Achim von Arnim. That, at least, is what it purports to be: in fact, the two indulged themselves freely in paraphrases, additions, and deletions, fixing things up so as to give them a more antique and authentic ring, even contributing poems all their own. Mahler, often approaching the verses with the same freedom with which Brentano and von Arnim treated the originals, turned to this anthology many times: indeed, the Nietzsche movement in this symphony is Mahler's only solo song not on a *Wunderhorn* text between the *Songs of a Wayfarer* of 1884 and the *Songs on the Death of Children* of 1902.

**This is a characteristic alteration of Mahler's. The original repeats the *"und bete zu Gott* (and pray to God)" of the preceding line.

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phony: the solemnly archaic chords first heard at *"Ich hab übertreten die Zehen Gebot* (I have trespassed against the Ten Commandments)" will be associated in the later work with details of the domestic arrangement in that mystical, sweetly scurrile picture of heaven. Violins drop out of the orchestra for this softly sonorous movement.

The delicate balance between the regions of F (the quick marches of the first movement, and the third and fifth movements) and D (the dirges in the first movement, the Nietzsche song, and, by extension, the minuet, which is in A major) is now and finally resolved in favor of D. Mahler perceived that the decision to end the symphony with an Adagio was one of the most special he made.* "In Adagio movements," he explained to Natalie

*He had been anticipated by Tchaikovsky's *Pathétique* Symphony of 1893, but Bruckner's Ninth, which was in any event not originally intended to end with its great Adagio, was still work-in-progress in Summer 1896.



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Bauer-Lechner, "everything is resolved in quiet. The Ixion wheel of outward appearances is at last brought to a standstill. In fast movements — Minuets, Allegros, even Andantes nowadays — everything is motion, change, flux. Therefore I have ended my Second and Third symphonies, contrary to custom . . . with Adagios — the higher form as distinguished from the lower."

A noble thought, but, not uniquely in Mahler, there is some gap between theory and realty. The Adagio makes its way at the last to a sure and grand conquest, but during its course — and this is a movement, like the first, on a very large scale — Ixion's flaming wheel can hardly be conceived of as standing still. In his opening melody, Mahler invites association with the slow movement of Beethoven's last quartet, Opus 135. Soon, though, the music is caught in "motion, change, flux," and before the final triumph, it encounters again the catastrophe that interrupted the first movement. The Adagio's original title, *What love tells me,* refers to Christian love — *agape* — and



The little house in which Mahler worked on two very big symphonies, the Second and the Third.

Mahler's drafts carry the superscription: "Behold my wounds! Let not one soul be lost." The performance directions, too, seem to speak to the issue of spirituality, for Mahler enjoins that the immense final bars with their thundering kettledrums be played "not with brute strength, [but] with rich, noble tone*" and the last measure "not be cut off sharply" so that there is some softness to the edge between sound and silence at the end of this most riskily and gloriously comprehensive of Mahler's "worlds."

— Michael Steinberg

*Mahler writes *"gesättigt,"* which suggests a range of meanings in the area of "satisfied" and "saturated."

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Ich schlief!
Aus tiefem Traum bin ich erwacht!
Die Welt ist tief!
Und tiefer als der Tag gedacht!
Tief ist ihr Weh!
Lust tiefer noch als Herzeleid!
Weh spricht: Vergeh!
Doch alle Lust will Ewigkeit!
Will tiefe, tiefe Ewigkeit!

Oh man, give heed!
What does deep midnight say?
I slept!
From a deep dream have I waked
The world is deep,
And deeper than the day had thought!
Deep is its pain!
Joy deeper still than heartbreak!
Pain speaks: Vanish!
But all joy seeks eternity,
Seeks deep, deep eternity.

Friedrich Nietzsche

Es sungen drei Engel einen süssen Gesang,
Mit Freuden es selig im Himmel klang;
Sie jauchzten fröhlich auch dabei,
Dass Petrus sei von Sünden frei.

Denn als der Herr Jesus zu Tische sass,
Mit seinen zwölf Jüngern das Abendmal ass,
So sprach der Herr Jesus: "Was stehst du
denn hier?
Wenn ich dich anseh', so weinest du mir."

"Und sollt ich nicht weinen, du gütiger Gott!
Du sollst ja nicht weinen!
Ich hab übertreten die Zehen Gebot;
Ich gehe und weine ja bitterlich,
Du sollst ja nicht weinen!
Ach komm und erbarme dich über mich!"

"Hast du denn übertreten die Zehen Gebot,
So fall auf die Knie und bete zu Gott,
Liebe nur Gott in alle Zeit,
So wirst du erlangen die himmlische Freud."

Die himmlische Freud ist eine selige Stadt,
Die himmlische Freud, die kein End mehr hat;
Die himmlische Freud war Petro bereit
Durch Jesum und allen zur Seligkeit.

from *The Boy's Magic Horn*

Three angels were singing a sweet song:
With joy it resounded blissfully in heaven.
At the same time they happily shouted with joy
That Peter was absolved from sin.

For as Lord Jesus sat at table,
Eating supper with his twelve apostles,
So spoke Lord Jesus: "Why are you standing
here?
When I look at you, you weep."

"And should I not weep, you kind God!
No, you mustn't weep.
I have trespassed against the Ten
Commandments.
I go and weep, and bitterly
No, you mustn't weep.
Ah, come and have mercy on me!"

"If you have trespassed against the Ten
Commandments,
Then fall on your knees and pray to God,
Love only God for ever,
And you will attain heavenly joy."

Heavenly joy is a blessed city,
Heavenly joy, that has no end.
Heavenly joy was prepared for Peter
By Jesus and for the salvation of all.

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MORE . . .

Mahler by Henry-Louis de la Grange is the standard biography, still incomplete, but far enough advanced to include material on the Third Symphony — a very large book, extremely detailed, a little defensive in tone, and really indispensable (Doubleday). Alma Mahler's memoirs — *And the Bridge is Love* (Harcourt Brace Jovanovich) — and letters — *Gustav Mahler: Memories and Letters* — contain interesting and important material, but one would not wish absolutely to vouch for reliability. *Mahler* by Kurt Blaukopf is a coffee-table book, an indiscriminate squirreling together of this and that, but with fascinating pictures (Oxford). Nietzsche's *Thus Spoke Zarathustra* is included in *The Portable Nietzsche*, edited and translated by Walter Kaufmann (Viking, available in paperback).

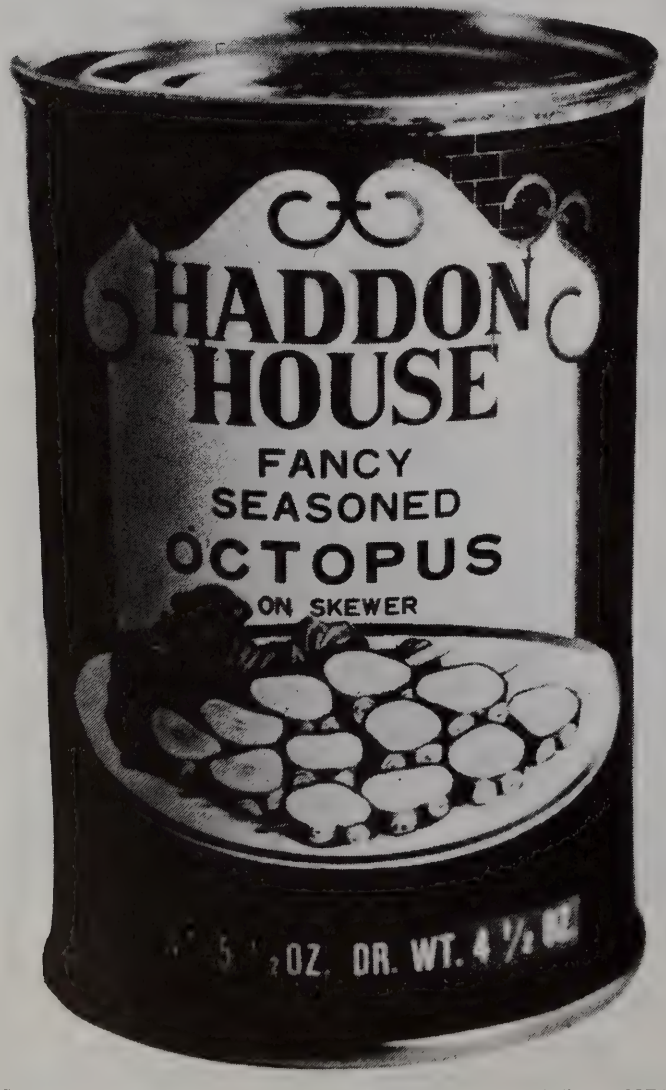
The recording of the Third Symphony by James Levine with the Chicago Symphony, the Chicago Symphony Chorus, the Glenn Ellyn Children's Chorus, and Marilyn Horne, is superb, right down to its Maurice Sendak cover, and is warmly recommended (RCA). But also very much worth knowing are the recordings by Sir Georg Solti with the London Symphony and Helen Watts (London) and of Jascha Horenstein with the London Symphony and Norma Procter (Nonesuch), which stand respectively on the aggressive and the restrained side of Levine's.

— M.S.









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BIRGIT FINNILAE

Birgit Finnilae was born in western Sweden near the small town of Falkenberg. Her family was musical, and as a child she heard a great deal of chamber music performed at home. At seventeen, she began the serious study of voice in Goeteborg. Marriage and a new home in Finland interrupted her studies for two years, but upon returning to Goeteborg, she resumed her studies and in 1963 made her debut there, a debut that brought her to the attention of all Europe. Miss Finnilae has participated as a soloist in many recorded performances of the great choral and orchestral literature on Angel, Philips, and RCA. She received a Grand Prix du Disque for her performance of Vivaldi's *Juditha Triumphans* on the Philips label. She has sung Mahler's Second Symphony with the Minnesota Orchestra under Stanislaw Skrowaczewski in both Minnesota and Washington, D.C., and Verdi's Requiem with the Dallas Symphony. Last season, Miss Finnilae sang the Mahler Third with the Baltimore Symphony under the baton of Sergiu Comissiona. These are her first appearances in Boston.



New England Conservatory Chorus

Twenty-five years ago, the New England Conservatory Chorus directed by Lorna Cooke deVaron first sang with the Boston Symphony Orchestra. The work was Ravel's *Daphnis et Chloe*, and Charles Munch conducted. Since then, the Conservatory Chorus has sung with the orchestra each season, thus marking a quarter of a century of musical collaboration and, for the singers, a significant addition to the education of a generation of young musicians.

The chorus has sung under many distinguished conductors, including Claudio Abbado, Ernest Ansermet, Leonard Bernstein, Guido Cantelli, Colin Davis, Erich Leinsdorf, Charles Munch, Seiji Ozawa, William Steinberg, and Michael Tilson Thomas. The repertory has ranged from Monteverdi's *Vespers* to the premiere of Seymour Shifrin's *Chronicles*, and has included such works as Berlioz's *Roméo et Juliette*, *L'enfance du Christ*, and Requiem, the Brahms *German Requiem*, Haydn's *Creation*, the Verdi Requiem, Orff's *Carmina Burana*, Bernstein's *Kaddish*, Honegger's Christmas Cantata and *Danse des morts*, Holst's *Hymn of Jesus*, and Stravinsky's *Requiem Canticles*. Many of these works were recorded. A performance of the Berlioz *Roméo et Juliette* with Seiji Ozawa conducting is soon to be released by Deutsche Grammophon.

The group has toured widely and has been sponosred by the State Department on tours of Europe and the Soviet Union. On such trips, the chorus has taken part in important festivals including those at Lucerne and Avignon.

The chorus includes two smaller groups. One is made up of alumni who wish to keep up their association with the group and who join it for certain performances. The other is the Chamber Singers, who sing everything from Elizabethan madirgals to works of Xenakis, Ligeti, and Schuller. Their last BSO appearance was in December 1976 in Stravinsky's *Persephone* under the direction of Colin Davis.

The Boston Archdiocesan Choir

The Boston Archdiocesan Choir School is in residence at St. Paul's Church in Cambridge. It was founded in 1963 under the patronage of the late Cardinal Cushing. The choir is made up of students ranging in age from nine to fourteen who receive full academic training as well as an extensive musical education at the school. They perform in the Boston area and widely throughout New England. Theodore Marier is Music Director. Their last appearance with the Boston Symphony was on 2, 3, and 4 December of 1976 with Colin Davis in Stravinsky's *Perséphone*.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Friday. Tickets for all Boston Symphony concerts go on sale 28 days prior to the concerts and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available 3 weeks before the concert. No phone orders will be accepted for these events.

FIRST AID FACILITIES for both men and women are available in the Ladies Lounge on the first floor next to the main entrance of the Hall. On-call physicians attending concerts should leave their names and seat locations at the switchboard.

WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will open at 12:15, with sandwiches available until concert time.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during the concerts.

LOST AND FOUND is located at the switchboard near the main entrance.

PUBLIC TELEPHONES AND AN ELEVATOR can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

COATROOMS are located on both the first and second floors in the corridor on the first violin side, next to the Huntington Avenue stairways.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the Orchestra, and makes your seat available to someone who wants to attend the concert. You will receive a tax deductible receipt as acknowledgement for your contribution.

LATE COMERS are asked to remain in the corridors until they can be seated by ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are requested to do so between program pieces in order not to disturb other patrons.

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BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony are heard in many parts of the United States and Canada by delayed broadcast. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEH-FM (Bangor 90.9), WHEA-FM (Portland 90.1), WAMC-FM (Albany 90.3), and WFCR-FM (Amherst 88.5). Saturday evening concerts are also broad-

cast live by WGBH-FM, WMEH-FM, WHEA-FM, WCRB-AM & FM (Boston 102.5 FM: 1330 AM), WFCR-FM and WPIB-FM (Providence 105.1). The majority of the Tuesday evening concerts are broadcast live by WGBH-FM, WAMC-FM, and WFCR-FM.

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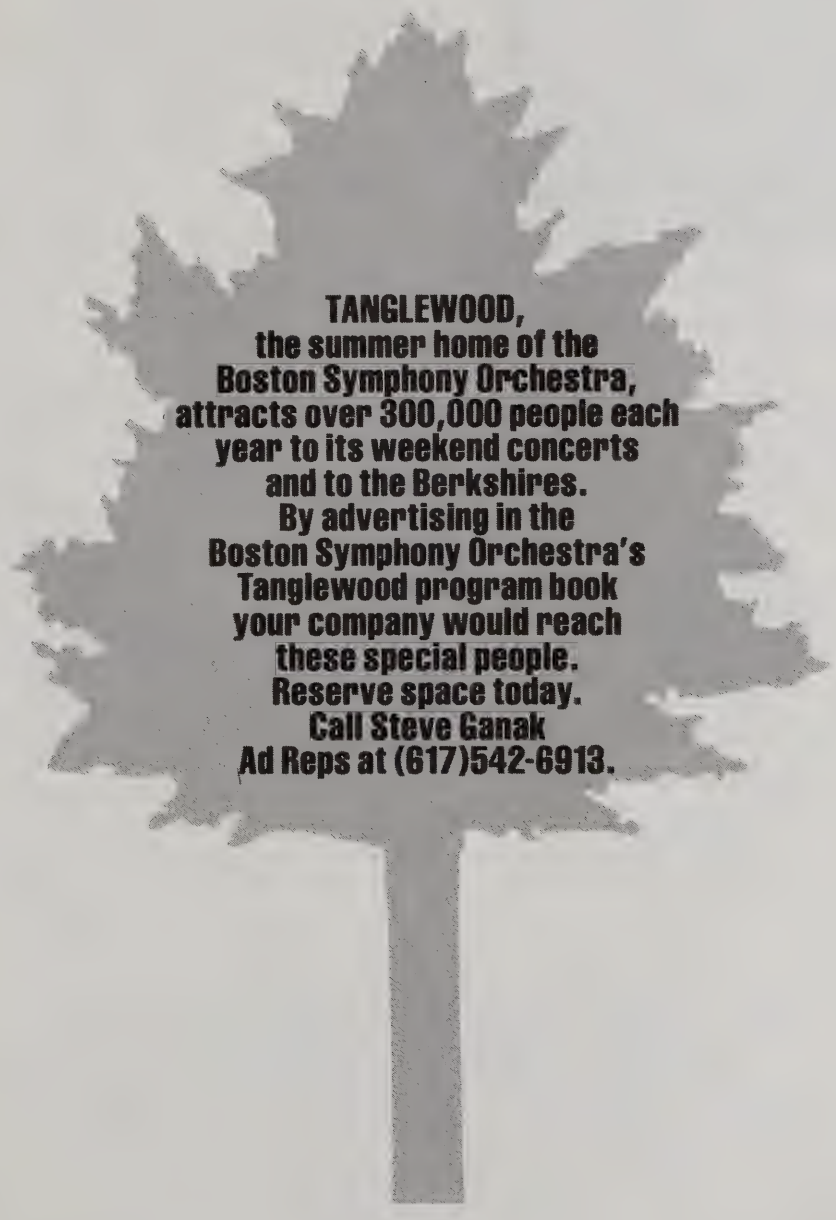
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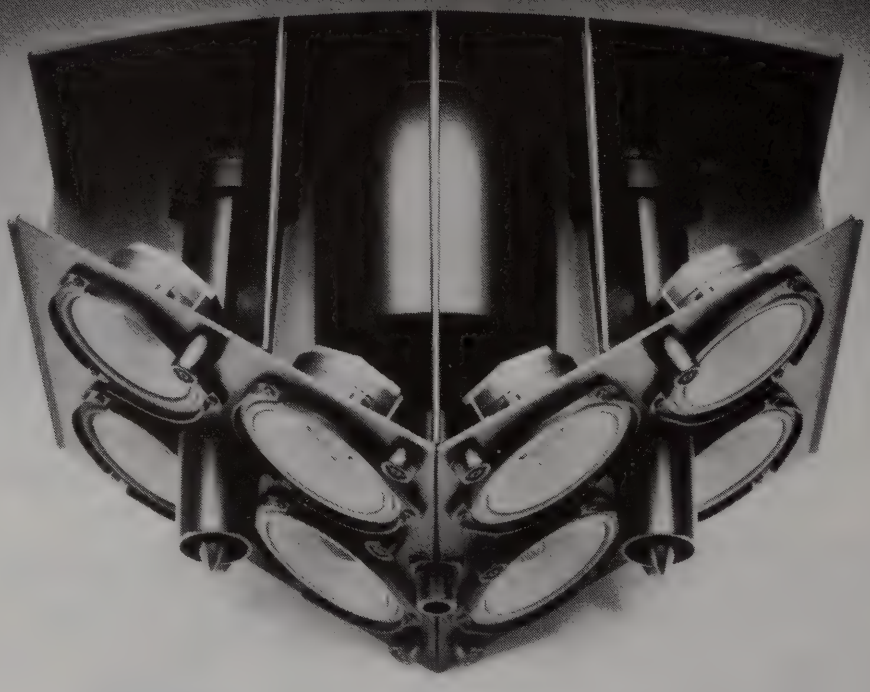
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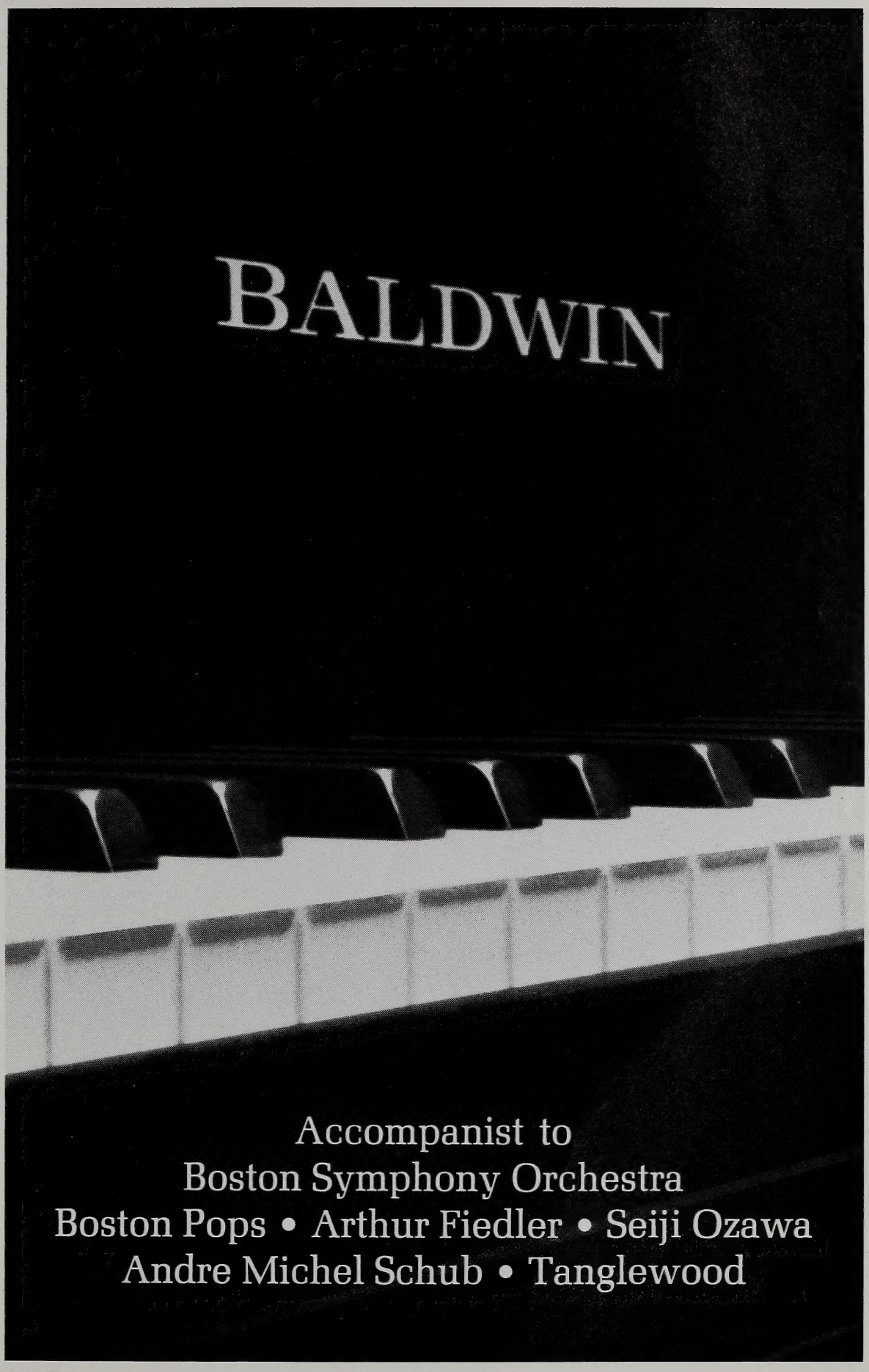
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For a full color 901 III brochure, write Bose, Dept. BSO, The Mountain, Framingham, Massachusetts 01701.



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